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ABSTRACT

This guide, "a work in progress," is one of a series designed to serve as companion documents for the New York state learning standards defined for each major curriculum area. It is intended to establish a connection between the state-mandated learning standards and classroom instruction and to further elaborate on the standards that will assist in planning grade-by-grade curricula. It has four parts. The first outlines the elements considered essential in planning a standards-based curriculum for foreign languages. It contains samples of locally developed curricula and scope and sequence materials, examples of best practices, and materials to support curriculum development. The second part presents standards-based learning experiences developed and reviewed by classroom teachers from across the state, as examples of "real" activities that can be used to bring learning standards to life in the classroom. Part three provides information on student assessment strategies, model assessments developed and used by teachers in New York State, and assessment materials developed by national and state professional organizations. The final part outlines performance indicators at three levels for each state standard. (MSE)

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ED 415 719

Languages Other Than English

Resource Guide

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Acknowledgments

Many State Education Department staff members have made significant contributions to the *Languages Other Than English Resource Guide*. ***Edward Lalor and Roseanne DeFabio*** originated the concept of the resource guides and served as primary motivating forces in its development. ***Mary Pillsworth, Patricia Webster and Judith Golombiski*** reviewed and selected materials for inclusion in Parts I and III of the document and offered their subject area expertise to the overall document. ***Anne Schiano, Jeanette Canaday, and Virginia Hammer*** developed and coordinated the process used to request and review learning experiences from teachers across the State, many of which appear in Part II. ***John Maryanopolis, Jan Christman, Major Capers, and Patricia Mulligan*** contributed their creative and technical capabilities to the overall design of the Resource Guide. ***Edith Toohey and Patricia Webster*** served as coordinating editors.

Joseph McDonald, Judith Pelchat, Mary Newman, and Nancy Mohr, from the Annenberg Institute for School Reform at Brown University, Providence, RI, provided invaluable assistance in the development, implementation, and refinement of the peer process used to review the learning experiences submitted by New York State teachers.

Teachers from many schools and districts served as pioneers by submitting their work for review in Part II. Although the work of each of these teachers may not appear in this edition, all are commended for their contributions:

Fay Abernethy
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Dawn A. Santiago-Marullo
Veronique Sheckler-Cheniaux
Virginia D. Shepherd
Jane W. Shuffelton
Alfred J. Valentini
Deborah Vogel
Lorraine Whittington

A variety of proverbs and quotations in numerous languages have been dispersed throughout each section of this Resource Guide. Translations appear on the last page of each section.

Foreword

New York State is engaged in a serious effort to raise standards for students. The strategy for raising standards, as clearly articulated by Commissioner Richard Mills, includes three elements:

1. Setting clear, high expectations/standards for *all* students and developing an effective means of assessing student progress in meeting the standards;
2. Building the local capacity of schools/districts to enable *all* students to meet standards; and
3. Making public the results of the assessment of student progress through school reports.

The learning standards approved by the Board of Regents reflect the intensive, collaborative work conducted over the past few years by the State Education Department and by national groups, such as the National Center for Restructuring Education, Schools and Teaching (NCREST), the Council of Chief State School Officers, and the New Standards Project.

Learning standards have two primary dimensions. **Content standards** describe what students should know, understand, and be able to do. **Performance standards** define levels of student achievement pertaining to content. However, the teaching and learning which takes place in between is the heart of the matter. This addressess **opportunity to learn standards** and is, perhaps, the most crucial element of the entire process.

Classroom teachers have a tremendous challenge. They must bring reality to the teaching and learning process in order to assure that *all* of their students will perform at higher levels. They also have a wonderful opportunity for both professional and personal growth. Numberless occasions are available for teachers to really examine their instructional practice, to share what it is they do each day with their students, to work in collaboration with other teachers and students and, thereby, to grow in their understanding of the craft of teaching. In his book, ***Teaching: Making Sense of an Uncertain Craft*** (Teacher's College Press,1992), Joseph McDonald states that:

> "Real teaching. . .happens inside a wild triangle of relations—among teachers, students, subject—and all points of the triangle shift continuously."

This Resource Guide has been developed to get inside this triangle and provide some clarity, to demonstrate concretely how colleagues across the State are tackling the job of standards-based teaching and learning, and to offer examples of resource/research materials which can serve to inform local curriculum development. The standards define the points of the triangle; they are the starting point. Assessments are simultaneously ends and beginnings; they serve both as benchmarks to ascertain what and how well students are learning and as springboards for further teaching and learning. Real teaching shifts continuously in response to the needs of students as they strive to understand the content and to demonstrate their understanding in a variety of assessment contexts.

The Board of Regents recognizes the diversity of students in New York State, including students with disabilities, students with limited English proficiency, gifted students, and educationally disadvantaged students, and has made a strong commitment to integrating the education of all students into the total school program. The standards in the framework apply to all students, regardless of their experiential background, capabilities, developmental and learning differences, interests, or ambitions. A classroom typically includes students with a wide range of abilities who may pursue multiple pathways to learn effectively, participate meaningfully, and work toward attaining the curricular standards. Students with diverse learning needs may need accommodations or adaptations of instructional strategies and materials to enhance their learning and/or adjust for their learning capabilities.

The ***Languages Other Than English Resource Guide*** has been conceptualized using these philosophical bases. The content has been selected to address important aspects of the teaching and learning process. It is our hope that all the partners in all learning communities in New York State will find the document useful, practical, and informative.

Introduction

The *Languages Other Than English Resource Guide* is the fourth of a series of resource guides which are being designed to serve as companion documents to the Learning Standards defined for each major curricular area. Each Resource Guide is intended to (1) establish connections for administrators and teachers between these Learning Standards and the specifics of classroom instruction and to (2) provide further elaboration of the standards which will be of assistance in planning grade by grade curriculum. The guide has been developed with significant input from local districts, schools and teachers who are currently working to align their instructional practices to the learning standards. The document is not comprehensive or exhaustive. Yet it provides teachers with a wealth of information, strategies, learning experiences, sample assessments, research and specific discipline materials which can be used in the curriculum development process within each school/district.

The *Languages Other Than English Resource Guide* is divided into three major sections:

Part I: Implementing the Learning Standards for the Languages Other Than English: Curriculum and Instructional Materials

The purpose of this section is to outline the elements considered essential in planning a standards-based curriculum for Languages Other Than English. It contains such information as samples of locally developed curricula and scope and sequence materials, examples of best practice and materials to support curriculum development.

Part II: Teaching to the Standards: A Collection of Learning Experiences

Standards-based learning experiences developed and reviewed by classroom teachers from across the state are presented in this section as examples of "real" activities that can be used to bring the learning standards to life in a classroom setting.

Part III: Assessing the Standards: Assessment Strategies and Models

Assessing student achievement of the learning standards is an on-going process. This section provides teachers with information on assessment strategies, model assessments which have been developed and used by teachers in New York State, as assessment materials developed by national and statewide professional organizations.

This resource guide is not a final, complete document Rather, the materials and learning experiences included in this edition represent a beginning. The production staff for this document believes that many other individuals in schools across the state can make contributions to this document which will make it an even richer expression of teacher and administrator commitment to teaching and learning. It is our hope that teachers, schools and districts will send us locally developed curricula materials, assessments or other resources that they would like to share with others.

We also believe that the peer review process used to select the learning experiences included in the Guide is a valuable and insightful staff development opportunity. We hope that this process will be replicated in schools across the state for two reasons: (1) to help teachers share their work with colleagues and receive useful feedback to inform their own practice and (2) to generate additional learning experiences for inclusion in future editions of the Guide.

The final version of ***Languages Other Than English Resource Guide*** will be available through your local school district. It will be available in hardcopy or on Compact Disc for use on CD Rom. It is now on the Internet at the following address:

http://www.nysed.gov

The State Education Department expresses appreciation to all who have contributed to the preparation of this document. Many people have worked long and hard to bring this Resource Guide to our Languages Other Than English colleagues and to all teachers. Special thanks to Jill Crooker who served as the Languages Other Than English consultant/coach for the project. Jill's leadership, patience, and persistence have helped to make this Resource Guide a reality.

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Languages Other Than English

PART I.1

Curriculum Essentials....................................2
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Languages Other Than English: A Rationale For All Students

Communication skills and cultural understandings for all students are the standards for Languages Other Than English. Attainment of these goals serves several purposes:

- to develop the ability to communicate with native speakers
- to provide an entree into many aspects of another culture
- to develop skills that will be needed in the world of work
- to cultivate the development of a firm foundation for lifelong learning.

> “ *The study of another language enables students to understand a different culture on its own terms. The exquisite connection between the culture that is lived and the language that is spoken can only be realized by those who possess a knowledge of both. American students need to develop an awareness of other people's world views, of their unique way of life, and of the patterns of behavior which order their world, as well as learn about contributions of other cultures to the world at large, and the solutions they offer to the common problems of humankind. Such awareness will help combat the ethnocentrism that often dominates the thinking of our young people.*
>
> Standards for Foreign Language Learning:
> Preparing for the 21st Century, 1996

Source: *Preliminary Draft Framework for Languages Other Than English.* The New York State Education Department, Albany, NY.

4

Languages Other Than English: Areas of Study

Within the discipline of Languages Other Than English, New York State recognizes four areas of study:

- Modern Languages
- Latin
- American Sign Language
- Native American Languages.

Sequences in any of these areas will satisfy the requirements for a Regents diploma. Therefore, all of these areas of study, including the less commonly taught modern languages, have a place in the classroom.

Instruction, however, may vary according to the area of study. Communication, through both spoken and written language, is the primary goal for modern languages. But in Latin, reading is the most important skill that students acquire, for reading is the vehicle through which communication with the ancient world is possible. It is also the tool, along with writing, through which students become more aware of their own and other languages.

American Sign Language is a visual-gestural language, devoid of voice, and it does not have a written form. It is governed by sign production, registers, and nonmanual grammar using facial and body signals. The emphasis on communication is applied in situations characterized as receptive, expressive, and interactive.

> “
>
> ***Más vale saber que haber.***

The primary purpose of instruction in Native Languages is to teach Native American children how to speak their own languages and to ensure that these languages do not become extinct. These languages have been historically in the oral tradition, and there is no intent to move away from that tradition. It is only in the past 20 years, with the introduction of Native American Language programs in the schools, that a writing system has been developed. Each Nation will have to decide to what extent a writing system will be used in instruction.

Because of the differences in these areas of study, teachers of Latin, American Sign Languages, and Native Languages will need to make instructional and assessment modifications to reflect the competencies appropriate for each.

Adapted from *Learning Standards Other Than English*, The New York State Education Department, Albany, NY.

Characteristics of Effective Foreign Language Instruction

The National Association of District Supervisors of Foreign Language has identified *Characteristics of Effective Foreign Language Instruction* which can serve as a good summary to a proficiency-oriented philosophy of second language instruction. These guidelines are shared in the belief that they provide a basis for common understanding and communication among evaluators, observers, and practitioners in foreign language classrooms.

A Top 10 x 2 List = 20 Effective Characteristics of Foreign Language Instruction

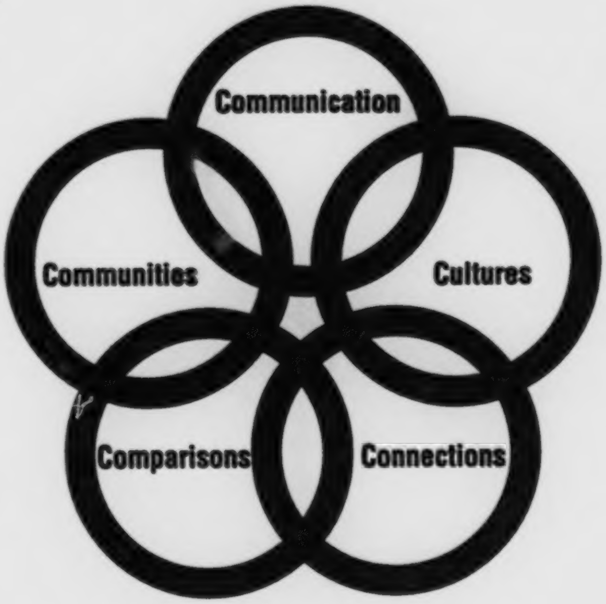
- The teacher uses the target language extensively, encouraging the students to do so.
- The teacher provides opportunities to communicate in the target language in meaningful, purposeful activities that simulate real-life situations.
- Skill-getting activities enable students to participate successfully in skill-using activities. Skill-using activities predominate.
- Time devoted to listening, speaking, reading, and writing is appropriate to course objectives and to the language skills of the students.
- Culture is systematically incorporated into instruction.
- The teacher uses a variety of student groupings.
- Most activities are student-centered.
- The teacher uses explicit error correction in activities which focus on accuracy, and implicit or no error correction in activities which focus on communication.
- Assessment, both formal and informal, reflects the way students are taught.
- Student tasks and teacher questions reflect a range of thinking skills.
- Instruction addresses student learning styles.
- Students are explicitly taught foreign language learning strategies and are encouraged to assess their own progress.
- The teacher enables all students to be successful.
- The teacher establishes an affective climate in which students feel comfortable taking risks.
- Students are enabled to develop positive attitudes toward cultural diversity.
- The physical environment reflects the target language and culture.
- The teacher uses the textbook as a tool, not as curriculum.
- The teacher uses a variety of print and nonprint materials including authentic materials.
- Technology, as available, is used to facilitate teaching and learning.
- The teacher engages in continued professional development in the areas of language skills, cultural knowledge, and current methodology.

Adapted from: Sandrock, Paul and Yoshiki, Hisako. *A Teacher's Guide: Japanese for Communication*. Wisconsin Department of Public Instruction, Madison, Wisconsin, 1995.

The Five C's of Foreign Language Study

The Standards for Foreign Language Learning: Preparing for the 21st Century offers a vision of foreign language instruction that links five goal areas: communication, cultures, connections, comparisons, and communities. All of these areas are woven into the two New York State Standards for Languages Other Than English.

Communication is the heart of second language study, whether the communication takes place face-to-face, in writing, or across centuries through the reading of literature.



Through the study of other languages, students gain a knowledge and understanding of the ***cultures*** that use that language and, in fact, cannot truly master the language until they have also mastered the cultural contexts in which the language occurs.

Learning language provides ***connections*** to additional bodies of knowledge that may be unavailable to the monolingual English speaker.

Through ***comparisons*** and contrasts with the language being studied, students develop insight into the nature of language and the concept of culture and realize that there are multiple ways of viewing the world.

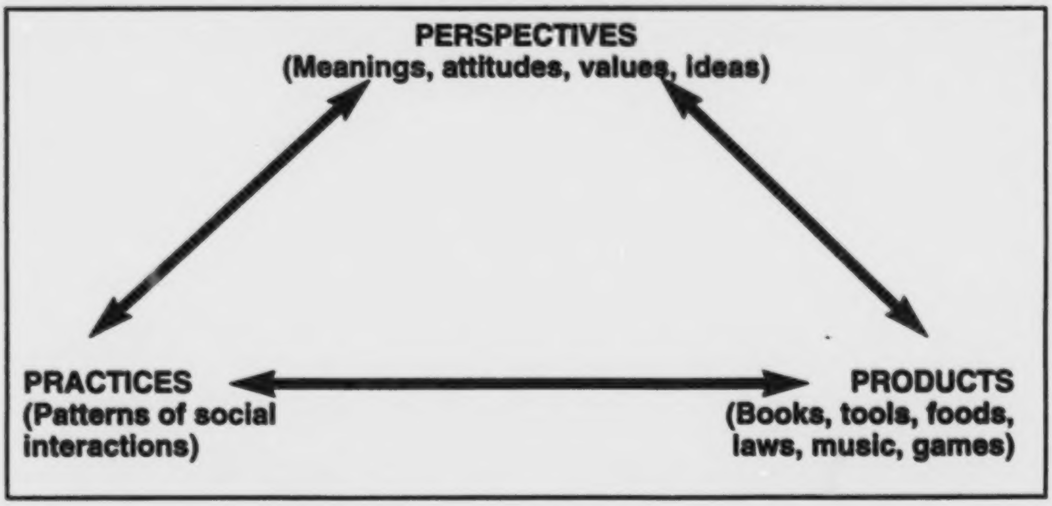
Together, these elements enable the student of languages to participate in multilingual ***communities*** at home and around the world in a variety of contexts and in culturally appropriate ways.

Adapted from: *The Standards for Foreign Language Learning: Preparing for the 21st Century*, National Standards in Foreign Language Education Project, 1996.

The 2nd C: Culture

What is Culture? *A Discussion from the National Standards*

The term "culture" is generally understood to include the philosophical perspectives, the behavioral practices, and the products—both tangible and intangible—of a society. The diagram below illustrates how the products and practices are derived from the philosophical perspectives that form the world view of a cultural group. It also shows how these three components of culture are closely interrelated.


PERSPECTIVES
(Meanings, attitudes, values, ideas)
PRACTICES
(Patterns of social interactions)
PRODUCTS
(Books, tools, foods, laws, music, games)

Because language is the primary vehicle for expressing cultural perspectives and participating in social practices, the study of a language provides opportunities for students to develop insights in a culture that are available in no other way. In reality, then, the true content of the foreign language course is not the grammar and the vocabulary of the language, but the cultures expressed through that language. It is important that students become skilled observers and analysts of other cultures.

In the last few decades, members of the foreign language profession have tended to divide culture into two bins: "Big C" (formal) and "little c" (daily life) cultures. Most teachers were comfortable with the concept of "Big C"(formal) culture, which required some knowledge of the formal institutions (social, political, and economic), the great figures of history, and those products of literature, fine arts, and the sciences that were traditionally assigned to the category of elite culture. The "little c" (daily life) culture bin included those aspects of daily living studied by the sociologist and the anthropologist: housing, clothing, food, tools, transportation, and all the patterns of behavior that members of the culture regard as necessary and appropriate. This "Big C" (formal), "little c" (daily life) division was valuable initially because it drew attention to

Adapted from: *The Standards for Foreign Language Learning: Preparing for the 21st Century*, National Standards in Foreign Language Education Project, 1996.

the sociological components of culture that in the past had been virtually ignored in textbooks and classrooms. However, because both aspects of culture are inextricably woven into the language of those who live in the culture, and because understanding and involvement with both is vitally important for students at all levels of language learning, they are viewed as inseparable in this document.

BOTH ASPECTS OF CULTURE (FORMAL AND DAILY LIFE) ARE INEXTRICABLY WOVEN INTO THE LANGUAGE OF THOSE WHO LIVE IN THE CULTURE.

The Specific Role of Second Language Study

The enduring dimension of cultural study is the actual participation in the exchange of information and ideas among members of various cultures using the foreign language. While a great deal of information about other cultures can be gained through the study of other disciplines, such as the social sciences and the arts, only second language study empowers learners to engage successfully in meaningful, direct interaction, both orally and in writing, with members of other cultures. The perspectives, practices, and products of culture—be they historical or contemporary—can be shared in a special way with members of the culture in which they originated. This new, "insider's" perspective is the true catalyst for cross-cultural understanding.

> “
> Век хиви, век учись.

Standard 2

Cultural Understanding

A discussion from the New York State Learning Standards

Students will develop cross-cultural skills and understandings.

In the context of language acquisition, culture is understood to mean the history, customs, social rituals, and behaviors that are shared by members of a particular group. Using a language other than English requires learners to adapt their communicative strategies to the cultural contexts of that language, and in addition, it provides an opportunity for them to share information, experiences, and perspectives across cultures. . . . Successful cross-cultural communication depends on people's ability to adapt to the cultural contexts within which they communicate. Knowledge of cultural differences and similarities is an essential element of second language learning.

Teachers of second language across the State are beginning to review and revise their approaches to the teaching of cultural understandings based on discussions and dialogue similar to these.

Adapted from: *Preliminary Draft Framework for Languages Other Than English*. The New York State Education Department. Albany, NY.

Linking the LOTE Standards to the Curriculum

The Learning Standards for Languages Other Than English offer teachers the opportunity to examine the teaching and learning process in order to establish links between the standards, local curriculum, and classroom practice. The chart below suggests some specific strategies which teachers can use to establish these critical links.

SKILL	HOW TO LINK
Listening	provide students with opportunities to listen to authentic speech provide students with opportunities to listen to teacher and peers provide students with instruction that will enable them to detect emotional overtones and nuances use technology to provide opportunities for students to listen to their own speech.
Speaking	provide opportunities to engage in discussion with native speakers on a broad range of topics provide opportunities for students to initiate conversation provide opportunities for informal conversation with teacher and peers provide students with culturally appropriate vocabulary and nonverbal cues provide opportunities to discuss songs, stories, and excerpts from literature in the target language.
Reading	provide information from short notes or brief messages derived from authentic material such as advertisements, newspapers, magazines, posters, etc. provide selected short stories, feature articles, editorials, pamphlets, etc. provide a broad range of literature, including prose and poetry, from the target language provide the tools, such as dictionaries and other reference material, that will enable students to pursue independent reading.
Writing	provide opportunity to compose short, informal notes and messages for members of the target culture provide a simple structure with a range of tenses provide opportunity to compose personal and business letters, journals, and short reports expressing personal opinions provide opportunity to write creative text, prose, and/or poetry.

> “
> *Adeo in teneris consuescere multum est*

SKILL	HOW TO LINK
Cross-Cultural	familiarize students with the cultural features (body language, gestures, perception of time, and folklore) in the target society or societies provide opportunities, either directly or through the use of technology, for interaction with members of the target culture provide opportunities for students to draw comparisons with their own society and other societies emphasize the aspects of culture most closely related to the comprehension and production of language.

Standard 2: Cultural Understanding

Proficiency Levels

Proficiencies are the descriptions of competence in all the skill areas of language learning: listening, speaking, reading, writing, and understanding of culture. They describe the How Well students are learning. Because learning a language other than English may begin at any time, proficiencies are keyed to checkpoints which are neither age nor grade specific. Checkpoints are measured at three distinct intervals—A, B, and C—which can occur at any point in the K-12 continuum, instead of elementary, intermediate, or commencement levels which traditionally implied specific grade levels. Achievement of learning standards at any checkpoint varies according to:

- age when students begin study
- frequency and length of lessons
- student's previous experience with second language learning
- motivation.

CHECKPOINT A	CHECKPOINT B	**CHECKPOINT C**
***usually achieved after two units of study**	usually achieved after three years of study	**usually achieved after one year of study beyond Regents**
considered way station enroute to proficiency	performance level expected to attain Regents diploma	**advanced level attained on an elective basis**
measured by a proficiency examination (State or local)	measured by Regents Comprehensive Examination	**measured by advance placement examination (or other)**

The performance indicators which support the standards at each level of proficiency are listed in Part IV of this Resource Guide.

SPECIAL NOTE ABOUT BILINGUAL STUDENTS: Programs in a language other than English provide an excellent opportunity for students who are native speakers of another language taught in the school to:

- maintain and enhance proficiency in their native language
- extend the range and control of written and spoken forms of their own language
- reach advanced levels of proficiency in their own languages.

Adapted from *Learning Standards Other Than English*. The New York State Education Department, Albany, NY.

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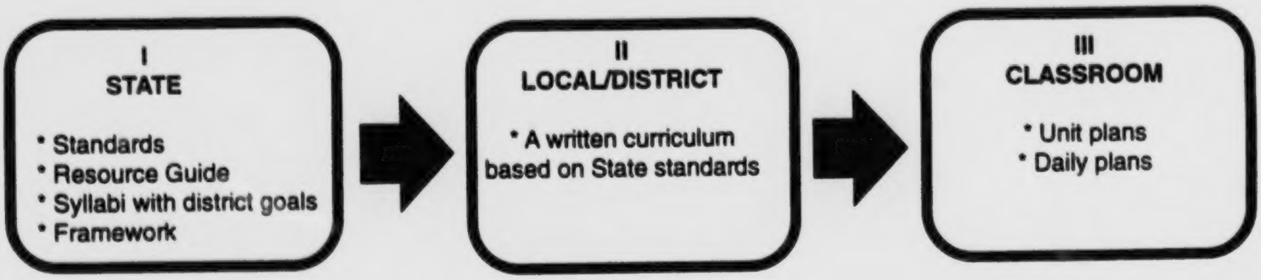
Overview of Curriculum Development

Curriculum development takes place at three distinct levels: State, local or district, and the classroom. The task is to design a foreign language program directed toward the systematic attainment of the learning standards set by the State for all students. The process involves planned, sequential activities requiring the commitment of time, and human financial resources from the district.

The total program—articulated at the local level—should demonstrate how the curriculum becomes the link between State learning standards, the classroom teacher, and student language learners. Activities for each level are shown below:


I
STATE
* Standards
* Resource Guide
* Syllabi with district goals
* Framework
II
LOCAL/DISTRICT
* A written curriculum based on State standards
III
CLASSROOM
* Unit plans
* Daily plans

Adapted from: *Modern Language for Communication*. The New York State Education Department, Albany, NY.

Scope and Sequence

LOTE

Checkpoints A B C

The scope and sequence for Languages Other Than English is based on three components which together form the **What** of communication. The **What** refers to the purpose and content of communication—the functions, situations, and topics of the language learners communicative tasks. These components apply in the study of all languages and together with a fourth component—proficiency, which is the **How Well**—are essential in constructing learning experiences. Teachers may use the following charts as an infrastructure to develop scope and sequence materials for local curriculum planning. Because of the cumulative and spiraling nature of language acquisition, and because students progress from simple to complex and from known to unknown with increasing ease, suggested functions, situations, and topics are listed in the charts at one or more Checkpoints.

FUNCTIONS (purpose)	**SITUATIONS** (context)	**TOPICS** (subject)
Socializing	Listening	Personal Information
Providing and Obtaining Information	Listening/Speaking	House and Home
Expressing Feelings	Reading	Services
Getting Others to Adopt a Course of Action	Writing	Family Life
		Community/Neighborhood
		Physical Environment
		Meal Taking/Food/Drink
		Health and Welfare
		Education
		Earning a Living
		Leisure
		Public and Private Services
		Shopping
		Travel
		Current Events

Adapted from: *Modern Language for Communication, Latin for Communication, and American Sign Language for Communication.* The New York State Education Department, Albany, NY.

FUNCTIONS

- **Socializing:**
  - greeting
  - leave-taking
  - introducing
  - thanking
  - apologizing

- Providing and obtaining information about:
  - facts
  - events
  - needs
  - opinions
  - attitudes
  - feelings

- **Expressing personal feelings about:**
  - facts
  - events
  - opinions
  - attitudes

- Getting others to adopt a course of action by:
  - suggesting
  - requesting
  - directing
  - advising
  - warning
  - convincing
  - praising

SITUATIONS

LISTENING	**A**	**B**	**C**
Information and announcements from providers of common public services in face-to-face communications	•	•	•
Information (bulletins/announcements) provided over loudspeakers, radio, and television	•	•	•
Short presentations of interest to the general public given in person, on radio, or on television		•	•
Songs, live and recorded			•
Feature programs on television, in the movies, and on the radio			•

LISTENING/SPEAKING			
Interaction with providers of common public services* in face-to-face communications	•	•	•
Informal everyday conversations with individual peers and adults	•	•	•
Informal conversations with peers and familiar adults	•	•	•
Interaction with providers of common public services* by telephone		•	•
Group conversations among peers and familiar adults		•	•
Group discussions with peers		•	•
Informal presentations to groups of peers and familiar adults		•	•

READING			
Information provided to the general public on forms, signs, billboards and posters, labels, programs, timetables, maps, plans, menus, etc.	•	•	•
Announcements, ads, and short reports of general interest in newspapers, magazines, and other publications; short, informal notes	•	•	•
Simple business correspondence and pamphlets		•	•
Facts, opinions, feelings, and attitudes in correspondence from acquaintances and friends (peers and adults)		•	•

*Sales personnel, bank tellers, ticket agents, police, hotel personnel, etc.

	A	B	C
Letters to the editor and feature articles from general-interest publications		•	•
Excerpts from poetry and prose for cultural appreciation		•	•
WRITING			
Forms to be filled out for the use of common public services	•	•	•
Informal notes for communications in everyday life situations	•	•	•
Brief reports describing simple situations and sequences of events		•	•
Personal letters to acquaintances and friends (peers and adults)		•	•
Formal letters to agencies, institutions, and businesses on topics of personal needs		•	•
Short samples of expository or creative writing			•

TOPICS

1. PERSONAL IDENTIFICATION	A	B	C
Biographical Information			
age	•	•	•
nationality	•	•	•
address and telephone number	•	•	•
family	•	•	•
occupation	•	•	•
place and date of birth	•	•	•
Physical Characteristics			
height	•	•	•
weight	•	•	•
complexion	•	•	•
facial features	•	•	•
body shape	•	•	•
color of hair/eyes	•	•	•
disabilities	•	•	•
Psychological Characteristics			
character	•	•	•
personality	•	•	•
likes and dislikes	•	•	•
tastes and interests	•	•	•
2. HOUSE AND HOME			
Types of Lodging			
house	•	•	•
apartment	•	•	•
rental/ownership		•	•

	A	B	C
Rooms and Other Lodging Components			
identification	●	●	●
size/function	●	●	●
furnishings	●	●	●
garden/terrace/balcony	●	●	●
appliances		●	●
3. SERVICES			
repairs		●	●
public utilities			●
deliveries			●
4. FAMILY LIFE			
family members	●	●	●
activities	●	●	●
roles and responsibilities		●	●
rapport among family members			●
5. COMMUNITY/NEIGHBORHOOD			
common activities	●	●	●
local stores/facilities	●	●	●
recreational opportunities	●	●	●
responsibilities/expectations			●
rapport among members of the community			●
6. PHYSICAL ENVIRONMENT			
Physical Features			
big city	●	●	●
small town	●	●	●
village	●	●	●
suburb	●	●	●
country	●	●	●
geography of area	●	●	●
Climate and Weather			
seasons	●	●	●
temperature/precipitation/wind	●	●	●
natural catastrophes		●	●
flora and fauna		●	●
impact on human life			●
Quality of Environment			
opportunities for recreation and entertainment	●	●	●
ecology			●

	A	B	C
economy			•
aesthetics			•
7. MEAL TAKING/FOOD/DRINK			
Types of Food and Drink			
everyday family fare	•	•	•
regional and national specialties	•	•	•
fast food	•	•	•
food and drink preparation	•	•	•
special occasion menus		•	•
Mealtime Interaction			
regular family meals	•	•	•
eating with friends/relatives	•	•	•
eating out	•	•	•
socializing in public establishments			•
8. HEALTH AND WELFARE			
Parts of the Body			
identification	•	•	•
care		•	•
Illness and Accidents			
symptoms of illness	•	•	•
medical services/treatment		•	•
insurance/social services			•
9. EDUCATION			
Secondary School Organization			
types of schools	•	•	•
subjects	•	•	•
schedule/school year	•	•	•
programs		•	•
content		•	•
examinations/grading		•	•
diploma			•
students' organizations			•
School Life			
extracurricular activities	•	•	•
relationships among students		•	•
relationships between staff and students		•	•
discipline		•	•
roles/responsibilities/ expectations			•

	A	B	C
Educational System			
structure			•
personnel			•
society's needs/expectations			•
10. EARNING A LIVING			
Types of Employment			
commonly known occupations	•	•	•
summer/part-time employment		•	•
volunteer work			•
Work Conditions			
preparation/training		•	•
work roles/responsibilities		•	•
remunerations/benefits		•	•
relations with colleagues and employer			•
Major Issues in Employment			
job market situation			•
new trends in employment			•
labor/management relations			•
11. LEISURE			
Available Leisure Time			
after school	•	•	•
weekends	•	•	•
holidays	•	•	•
vacations	•	•	•
Activities			
hobbies/sports/other interests	•	•	•
use of media	•	•	•
organizations and facilities		•	•
cultural resources		•	•
Special Occasions			
religious events	•	•	•
traditions and customs	•	•	•
family occasions	•	•	•
12. PUBLIC AND PRIVATE SERVICES			
Communications			
telephone	•	•	•
mail	•	•	•
telegram		•	•

	A	B	C
Government Agencies			
post office	●	●	●
customs		●	●
police		●	●
embassies and consulates			●
Finances			
banks		●	●
currency exchange offices		●	●
13. SHOPPING			
Shopping Facilities and Products			
shopping centers	●	●	●
specialty shops	●	●	●
neighborhood merchants	●	●	●
department stores	●	●	●
markets	●	●	●
mail-order companies		●	●
Shopping Patterns			
time (opening hours. . .)	●	●	●
currency	●	●	●
interaction with sales staff	●	●	●
staples and everyday purchases	●	●	●
modes of payment		●	●
weights/measurements/sizes		●	●
Shoppers' Information			
prices	●	●	●
advertisements		●	●
consumer publications			●
labels/information brochures/directions			●
14. TRAVEL			
Transportation			
means of transportation	●	●	●
maps	●	●	●
timetables and fares	●	●	●
signs and instructions	●	●	●
interaction at ticket counters	●	●	●
advertisements/promotional information	●	●	●
itinerary		●	●
interaction at travel agencies		●	●
travel information agencies			●

	A	B	C
Lodging			
youth hostels		•	•
camping/caravanning		•	•
hotels and pensions		•	•
private guest arrangements		•	•
Holiday Travel Patterns			
destinations		•	•
activities		•	•
15. CURRENT EVENTS			
Political, Social, and Economic Aspects			
miscellaneous news	•	•	•
political parties		•	•
present governments		•	•
current political issues		•	•
current economic issues		•	•
general description of society		•	•
executive, legislative, and judicial			•
status of the economy			•
trends in the economy			•
social classes and their relations			•
social programs			•
current social issues			•
Cultural Aspects			
arts (theater/cinema/music)	•	•	•
people in the arts	•	•	•
special events	•	•	•
institutions/facilities		•	•
historical and artistic sites		•	•
folklore		•	•
trends			•
Relations between United States and Target Language Countries			
opportunities for exchange		•	•
influence of one country on another			•
cultural links			•
economic relations			•
governmental relations			•
individual perceptions			•

For more detail on functions, situations, and topics teachers may refer to the New York State Syllabi.

COMPONENTS OF COMMUNICATION
Topics

The following listing of expected learning results by components of communication provides an overview of topics, situations, functions, and proficiencies. These lists should be the basis for the coordination and articulation of a total program. They are the basis for the selection of materials consistent with Latin for communication. They illustrate a spiraling progression of knowledge and skill built on previous knowledge and practice. The lists of the components of communication provide an outline description of student learning results, the basis of curriculum structure, and program development. Teachers will develop instructional strategies and materials using these components and the standards of communication and cross-cultural understandings.

One of the components of any act of communication is the topic on which the communication occurs. A short letter of Cicero might contain twelve topics, such as names, health, character, family members, geography, topography, weather, calendar, roads, modes of travel, political issues, and sites. Each of these topics is worthy of consideration and discussion in the study of Latin. Topics such as these may be introduced in the Latin classroom in a variety of communicative situations, at various times and levels in the Latin program, and with greater or lesser attention devoted to them at any given time or level. A progressive spiraling or accumulation of knowledge about each of the given topics occurs over the whole course of study.

The purpose of the following list is to offer common topics of reading in Latin and to suggest a point at which some accumulated knowledge about each can be expected to be demonstrated. Most of the topics will be introduced at the earliest stage of language development (prior to Checkpoint A) and will continue to be presented and expanded at subsequent levels (prior to Checkpoints B and C respectively).

While the list of topics is meant primarily as an analysis of communication in the reading situation, it also serves as a list of topics of communication in the situations of listening, speaking, and writing, and of situations in which English as well as Latin is the medium of communication.

The topics have been arranged partly to correspond with the student's world but, more fundamentally, to correspond to categories of experience in the world of ancient Rome. The topics begin with personal identity and expand into widening spheres of space, time, society, and culture.

The assignment of topics to specific checkpoints is an indication of when a minimum body of knowledge is to be accumulated; it is not an indication of the entry level for a topic.

Personal identification	*A*	*B*	*C*
names	•	•	•
sex	•	•	•
age	•	•	•
nationality	•	•	•
occupation	•	•	•
physical characteristics and parts of the body	•	•	•
health	•	•	•
clothing	•	•	•
character	•	•	•

House and family	*A*	*B*	*C*
house	•	•	•
apartment	•	•	•
country home	•	•	•
rooms	•	•	•

Adapted from: *Latin for Communication*. The New York State Education Department, Albany, NY.

	A	B	C
furnishings	•	•	•
garden	•	•	•
family members	•	•	•
birth	•	•	•
childhood	•	•	•
coming of age	•	•	•
marriage		•	•
family life		•	•
death and funerals			•
Physical environment			
geography	•	•	•
topography		•	•
city and town	•	•	•
province and country		•	•
weather	•	•	•
natural catastrophes		•	•
plants and animals	•	•	•
calendar		•	•
time		•	•
Meal taking, food, and drink			
everyday family fare	•	•	•
banquets	•	•	•
Educational system			
number system	•	•	•
school life	•	•	•
structure and curriculum		•	•
literature		•	•
oratory and rhetoric		•	•
philosophy			•
Earning a living			
occupations	•	•	•
preparation and training		•	•
Leisure			
recreation and baths	•	•	•
athletics	•	•	•
holidays	•	•	•
circus	•	•	•
arena	•	•	•
theater			•

	A	B	C
Travel			
roads	•	•	•
modes of travel		•	•
inns		•	•
host-guest		•	•
mail and letter writing		•	•
Politics and government			
personalities	•	•	•
government organization		•	•
public services (sewers, aqueducts, and bridges)		•	•
political issues		•	•
the military		•	•
law		•	•
Social structure and economic life			
class structure	•	•	•
shops	•	•	•
commerce and trade		•	•
coinage			•
Religion			
deities, functions, and attributes	•	•	•
traditions and customs	•	•	•
festivals	•	•	•
religious events		•	•
augury			•
sacrifice			•
Architecture and art			
buildings	•	•	•
sites and city planning	•	•	
sculpture			•
painting			•
mosaics			•
Myths and legends			
gods and goddesses	•	•	•
heroes	•	•	•
traditional oral tales	•	•	•
meaning and interpretation			•

Situations

Latin is a classical language that was but no longer is generally spoken in everyday situations and one that has exerted a great influence on the Romance languages and English. In teaching and learning Latin, communicative skills of three sorts should be developed:

1. skills in Latin,
2. skills involving **Latin and English** at work together,
3. skills in **English** that have been influenced by Latin.

> “ *Magna est veritas et praevalebit.*

Communicative skills have been defined as receptive skills (listening and reading) and productive skills (speaking and writing). With Latin, reading takes priority. The listening/speaking skills in Latin will generally be limited to reading aloud, repeating, answering questions, and oral interpretation of texts. Actual interaction on the listening/speaking level will generally be limited to questions, answers, and basic conversations in the classroom, all employed as supports to the reading skill. As study of the language progresses, emphasis will shift to reading of passages aloud and development of skills in oral interpretation of literary texts. Attention needs to be focused on the ways Latin has entered English and influenced English linguistically and culturally. Finally, communicative skills in English as they relate to the language and ideas of the Romans will be developed. Communication in the situations of reading, writing, listening, and speaking will be truly bilingual and cross-cultural.

In the following table, situations are arranged to illustrate a flow of communication from Latin to English. Each group of situations (reading, listening, speaking, writing) starts with **Latin**, proceeds to specific situations in which the interrelationship of **Latin and English** is the main focus, and ends with specific situations in which **English** has been influenced by the language and culture of the Romans. This flow is shown in the table below with appropriate shading.

CROSS-CULTURAL TRANSFER

Situations

Reading	A	B	C
Reads with understanding Latin composed for acquisition of content and/or language skills	•	•	•
Reads with general and specific comprehension adapted Latin authors		•	•
Reads with general and specific comprehension Latin prose authors		•	•
Reads with general and specific comprehension Latin authors of poetry			•
Reads Latin phrases and abbreviations in inscriptions, monuments, and records	•	•	•
Reads Latin phrases and abbreviations used in English	•	•	•
Reads with understanding words of Latin origin in English	•	•	•

Listening			
Recognizes classical or ecclesiastical pronunciation	•	•	•
Understands spoken Latin in classroom situations	•	•	•
Understands Latin phrases used in English	•	•	•
Understands English words and ideas associated with classical origins	•	•	•

	Speaking	A	B	C
■	Produces orally the classical or ecclesiastical sound system	•	•	•
	Reads prose aloud	•	•	•
	Reads poetry aloud			•
	Uses Latin with peers and teacher in classroom situations	•	•	•
■	Uses Latin terms in English speech and conversation			•
■	Uses conversational and formal English that incorporates Latin elements (prefixes, bases, and suffixes)		•	•

	Writing	A	B	C
■	Writes Latin responses to oral or written stimuli	•	•	•
■	Writes in English the general or specific meaning of Latin passages	•	•	•
■	Writes English that incorporates Latin elements (prefixes, bases, and suffixes)		•	•
	Writes English using Latin influences in words, structures, and ideas			•

■ LATIN ■ LATIN/ENGLISH ■ ENGLISH

Functions

Functions denote the purposes of communication. In the study of Latin, there are two basic functions: to communicate *in Latin* and to improve communication *in English*. The communication in Latin will be primarily through reading to obtain information about facts, events, opinions, attitudes, and feelings and to gain access to literary texts. The communication in English may involve any of the four skills (reading, listening, speaking, writing) as well as the element of cultural awareness.

For example, in order to learn facts and events, a student may read in Latin an adapted version of Livy's account of how Pyrrhus defeated the Romans. That reading will facilitate communication in English when the student later hears the expression "Pyrrhic victory" used in a history class.

The following functions are basic to Latin for communication:

	A	B	C
To gain information in *Latin* about:			
facts	•	•	•
events	•	•	•
opinions		•	•
attitudes			•
feelings			•
To gain access to literary texts in *Latin*			•
To aid communication in *English* through:			
language skills	•	•	•
content and idea	•	•	•
style			•

Ögwehöwe:ka:?

LOTE

Checkpoints A B C

NATIVE
LANGUAGES

Ögwehöwe:ka:? Native Language for Communication offers an opportunity to learn about the culture of the Ögwehö:weh people through the study of their language. The eight Native Nations in New York State—the Onondaga, Mohawk, Seneca, Oneida, Cayuga, Tuscarora, Shinnecock, and Unkechaug (Poospatuck Reservation)—recognize that Ögwehö:weh *means The Real People/The Original Beings* in Seneca. Their language—Ögwehöwe:ka:?—is their connection to their community and to the world. Language is inseparable from culture and is a living part of one's being. Ögwehöwe:ka:? languages have historically been oral traditions, however, the teaching of these Native languages—so that activities in listening, listening/speaking, reading, and writing are regularly included—allows for a natural alignment with the two learning standards focusing on communication and the development of cross-cultural skills and understandings in New York State's *Learning Standards for Languages Other Than English*. The following sample daily lesson plan focuses on exchanging greetings and biographical information and is shared as an example of a way to address the component topic of *Personal Identification* in an Ögwehöwe:ka:? classroom.

A suggested scope and sequence that addresses the activities of listening, listening/speaking, and reading follows the sample daily lessons plans. It suggests several activities appropriate for checkpoints A, B, and C.

OVERVIEW: HOW TO PLAN A DAILY LESSON

This sample daily lesson plan was developed by staff members of School 19, Buffalo. The topic is Personal Identification. The focus is on greetings and biographical information.

SAMPLE DAILY LESSON PLAN

FUNCTION

Getting students to adopt a course of action by socializing; greetings.

SITUATION

Informal everyday conversations with peers and adults. Greeting a person and telling one's name, age, clan, and place of residence.

TOPIC

Personal Identification

Biographical Information

Greetings, age, Tribal/Nation identification, clan, local community (within reserve), native language spoken, physical characteristics.

PROFICIENCIES

Listening and Speaking at Checkpoint A.

LEARNING OUTCOME

When greeted by teacher or peers, the student is able to understand and respond appropriately.

Adapted frome: ÖGWEHÖWE:KA:? Native Languages for Communication. The New York State Education Department, Albany, NY.

ENABLING OBJECTIVES

Given oral questions in the target language (Mohawk) about personal identification, the student is able to respond in the target language.

INVENTORY OF USEFUL VOCABULARY

Shekon
Onen
hen
nahoten
skenennkowa
iesaiats
ionkiats
ronwaiats
iontakiats
ioianerakie
natewakoseriiakon
o'tara
niwakitaroten
Akwesasne

INVENTORY OF USEFUL GRAMMAR

Present tense of: to live:
kenakere
senakere
ranakere
ienakere
kanakere

Interrogative expression:
Nahoten iesaiats?
Skennenkowak, Ken?
K'nise?
Onniiotonhakie?
Kanonwe nisenake
To natesoseriiakon?
To nisentaroten?

SCOPE AND SEQUENCE

Learning Results: Components
Functions, Situations, Topics, Proficiencies

Situations-Native American

	Checkpoints		
LISTENING	A	B	C
Information and announcements from providers of common public services* in face-to-face communications	•	•	•
Information (bulletins/announcements) provided over loudspeakers, radio, and television	•	•	•
Short presentations of interest to the general public given in person, on radio, on television		•	•
Songs and stories, live and recorded		•	•
Feature programs on television, in the movies, and on the radio			•

LISTENING/SPEAKING	A	B	C
Interaction with providers of common public services* in face-to-face communications	•	•	•
Informal everyday conversations with peers and adults	•	•	•
Interaction with providers of common public services* by telephone		•	•
Group conversations and group discussions with peers and adults		•	•
Informal presentations to groups of peers and adults		•	•

---

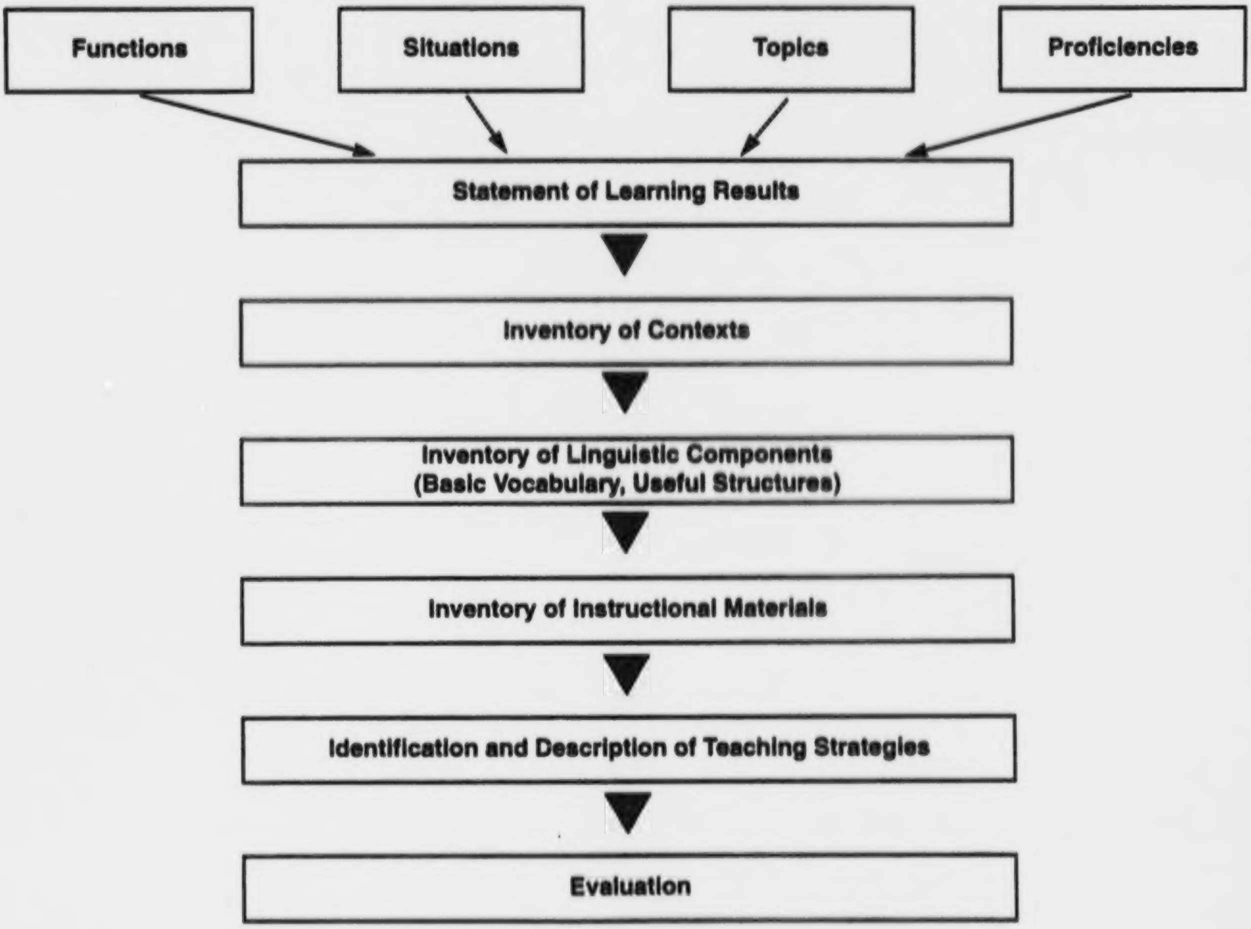
* Orators, family and extended family members, grandparents, friends, Chiefs, Clan Mothers, Faith Keepers, Wampum Keepers, teachers, coaches, community workers, councillors, bus drivers, cooks, and sales personnel within local community.

	Checkpoints		
	A	B	C
READING			
Information provided to the general public on forms, signs, billboards and posters, labels, programs, timetables, maps, plans, menus, etc.	•	•	•
Announcements, ads, and short reports of general interest in newspapers, magazines, and other publications; short, informal notes	•	•	•
Simple business correspondence and pamphlets		•	•
Facts, opinions, feelings, and attitudes in correspondence		•	•
Letters to the editor and feature articles from general interest publications			• •
Excerpts from culturally specific poetry, prose, and oral traditions for cultural appreciation			• •
WRITING			
Forms to be filled out for the use of common public services	•	•	•
Informal notes for communications in everyday life situations	•	•	•
Brief reports describing simple situations and sequences of events		•	•
Personal letters		•	•
Formal letters on topics of personal needs		•	•
Short samples of creative writing			•

Outline for Planning a Unit of Instruction

Language learning is a cumulative, spiraling process, and any communicative function can apply to a variety of situations and topics. Once the functions, situations, and topics are identified, they can be combined in innumerable ways to provide the focus of a unit of instruction. The statement of learning results for a unit should delineate the specific communicative task that students will be able to perform because of instruction. The statement should be clear, relevant, attainable, and should reflect the students' communicative needs and interests. Learning results must also be realistic for students. Teachers may wish to develop several units emphasizing one or more functions, situations, topics, or proficiencies using this suggested outline.

The following schematic represents **one of many possible approaches** to developing a unit of instruction.


Functions
Situations
Topics
Proficiencies
Statement of Learning Results
Inventory of Contexts
Inventory of Linguistic Components
(Basic Vocabulary, Useful Structures)
Inventory of Instructional Materials
Identification and Description of Teaching Strategies
Evaluation

Adapted from *American Sign Language for Communication: New York State Teacher's Guide. (Field Test).* The New York State Education Department, Albany, NY.

Once the initial plan of the unit has been created, it is necessary to specify the instructional content of that unit. In preparing the content, the teacher may wish to do the following:

- Identify the situation in which the functional communication can take place, and provide for realistic presentation and discussion.
- Inventory the basic vocabulary and useful structures.
  - What previously used signs will be included?
  - What new sign will be introduced?
  - What structures that have been used previously will be included again?
  - What structures will be incorporated for the first time?
- Select the teaching strategies to be employed in achieving the learning outcomes.
  - What types of activities will lead to the acquisition of American Sign Language needed for communication?
  - What types of activities will give students the opportunity to practice and demonstrate what they have learned?
- Select the instructional materials to be used, either commercial, teacher-made, or derived from various sources.
- Prepare the format/schedule for assessing student learning outcomes.
- Modify instruction to meet the needs of students with disabilities specified on their Individualized Education Program (IEP).

> “
>
> *É meglio domandar che errare.*

Best Practice

The following factors have been identified as those which are likely to foster achievement of the learning standards for Languages Other Than English:

As teachers develop scope and sequence materials and classroom strategies which align to the new learning standards, they will address these factors in their work.

Students construct knowledge based on their needs and experiences; they assume responsibility for developing a language learning process.

Using language in face-to-face encounters becomes a tool for accomplishing specific language purposes.

Instructional practice provides ample opportunity for students to participate in peer learning through group activities.

Integrates knowledge and skills from other disciplines; expands horizons; maintains student interest; and promotes logical and creative thinking.

Real-life situations, topics, and issues of interest create a learning-relevant environment for students.

Curriculum and assessment are aligned to promote learners' growth, and are best achieved by multiple methods.

Both teacher and students reflect, in either oral or written form, about what has been taught and learned.

Establishes an environment conducive to learning by promoting trust and respect from teacher and students.

Choose the teaching, learning, and student strategies that work best for you and for your students.

Willingness to change methods, classroom activities, or time allotments depending on need.

> “ ***Exercitatio optimus est magister.***

BEST COPY AVAILABLE

Part I.1 Quotes/Proverbs Translation

Más vale saber que haber. (Spanish)
It is better to know than to have; knowledge is better than wealth.

Век живи, век учись *(Russian)*
Live a century, learn for a century.

Adeo in teneris conse uscere multum est (Latin)
As the twig is bent, the tree is inclined. Virgil

Magna est veritas et praevalebit. (Latin)
Truth is mighty and will prevail.

È meglio domandar che errare. (Italian)
It is better to sak than to lose your way.

Exceptio probat regulam de rebus non exceptis. (Latin)
The exception proves the rule.

Bu
SEKOM
Привет

Languages Other Than English

PART I.2

Curriculum Essentials
Teaching and Learning Strategies 2

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Languages Other Than English Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

http://www.nysed.gov 39

Yonkers City Schools: Student Work Samples

LOTE

Checkpoints A B

SPANISH
ITALIAN

The Yonkers Public School District provides an opportunity for students to become acquainted with a second language at an early age. Four elementary schools in the district, Schools 21, 22, 27, and 30, offer the Foreign Language and Multicultural Education Program which facilitates the acquisition of Italian or Spanish through the use of a language laboratory. Students learn to speak, listen, read, and write in these languages. Each student will also understand and appreciate different cultures in other countries as well as those of their own community. The latest technologies, including computers, scanners, TV/VCRs, records, CD Roms, have been infused into the classrooms to facilitate reading, writing, and a publishing center.

Evening forums are held to help provide opportunities for families to learn how to help their children succeed in school. Students showcase their Italian and Spanish language skills through performances and oral presentations in the target languages. Students in upper grades share their knowledge of Italian and Spanish with students in the lower grades.

The following pages are examples of the products which students devepoled in foreign language communication classes at these four schools.

> “*A chi vusle non mancieno modi.*

Please note: The following pages are samples of authentic student work. Spelling, punctuation and usage are as submitted by students.

Source: Yonkers City Schools.

Il Futuro

Io guardo fuori
la mia finesra e
vedo tanti bambini che
giocano, parlano,e cantano.
Questi bambini saranno
il nostro futuro.
Un futuro che
arriverà presto
e finerà subito.

Lamar Terrel

I Colori Della Terra

Il colore rosso
è come la rosa.
Il colore verde
è come l'erba.
Il colore giallo
è come il sole.
Il colore azzurro
è come il cielo.
I colori neri
e bianchi,
siamo io e te.
Questi sono i
colori della terra.

Eleni Vasilakis

Il Cielo

Il cielo è bello.
Il cielo è vita.
Il cielo illumina il
mondo.
Il cielo porta
l''arcobaleno
quando piove.
Il cielo ci da calore
e aiuta i fiori a
crescere.
Il cielo è amore.

Carissa Shelly

Una Stella

Una stella brilla
nel cielo lontano,
e sarà questa stella
che brillerà con il sole.
E questa stella porterà
a tutti noi molto
AMORE.

Dusan Lakic

Topic: Poetry Funtion: Providing information; expressing feelings
Students in grades three - six in the Italian Flame program at School 21
wrote original poems using vocabulary from a variety of topics.

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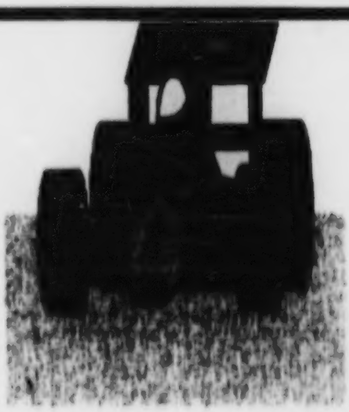
Perfetto

Avventuroso

Uomo

Leale



Meraviglioso

Eccellente

Jazzistico

Intelligente

Amabile

Jolly

Alta

Carina

Kiwi

Italiana

Educata

Stupenda

Maestra

Angelo

Lavorante

Linguista

Topic – Personal Identification Function – Providing Information
Fourth, fifth, and sixth grade students in the Italian Flame Program at School 21 used descriptive words as part of their autobiography project.

IL RISTORANTE DI PARIGINO

ANTIPASTI

antipasto misto
tonno e fagioli
prosciutto con melone

PRIMI PIATTI

risotto ai funghi
spaghetti al pomodoro
cannelloni al forno

SECONDI PIATTI

trota al forno
agnello arrosto
pollo arrosto

CONTORNI

patate fritte
zucchini all'olio
fagiolini

BUON APPETITO

Meal-taking: 5th grade student, Parish Miller at P.S. 22, is providing information and expressing his preference for certain Italian dishes through a menu.

UOMO
BIONDO BASSO
SPERANDO SOGNANDO VOLENDO
GENTILE GRANDE
RAGAZZO

MAN
BLOND SHORT
HOPING DREAMING WANTING
KIND BIG
BOY

Montessori School 27 4th Grader Karina Segal's original poem.
Topic is Personal identification. Function is expressing feeling.

Per la Festa della Mamma

Ho pregato un poeta
di farmi una poesia
con tanti auguri per te
mammina mia.

Ma il poeta ha risposto
che il verso non gli viene
così ti dico solo
ti voglio tanto bene.

Topic: Personal Identification

This is a sample of an autobiography written by third grade students. The children illustrated each page of their story. The pages were then collated, laminated, and assembled as a spiral bound booklet.

Mi Vida

Hola!
Me llamo Ula.
Tengo ocho anos.
Yo soy una muchacha.
Tengo una grande familia.
Mi vida es feliz.Yo vivo en Yonkers en un apartamento.

Vivo con mi familia.
Vivo en un apartamento con mi madre, mi padre, y tres hermanas.
Tengo tambien una hermana y dos hermanos que viven en Israel ahora.
Tengo una familia grande.

Voy a la escuela 30.
El director es el Senor Petrillo.
Mi maestra es Senorita Burke.
Estoy en el tercer grado.
Estudio las matematicas, estudios sociales, vocabulario, ciencia.
Mi sujeto favorito es arte.

Functions: Expressing Feelings, Obtaining Information

School 30 Spanish

Plainview-Old Bethpage Central School District: Overview of Course Offerings

The Plainview-Old Bethpage Central School District believes that the study of a second language should be an integral part of every student's educational experience. The District recommends that all students complete a minimum of four units of study of a second language in order to prepare themselves for an informed and productive role in tomorrow's global community and marketplace. A wide range of courses are offered in French and Spanish, all of which carry one credit. Partnerships have also been developed with local colleges and universities (Adelphi University, Dowling College, and SUNY Centers at Cortland, Old Westbury, and Farmingdale) to enhance the program. Each course addresses communication skills and culture, the focus of the Languages Other Than English learning standards. A sample of their course offerings follows:

French and Spanish

Proficiency at an elementary level in speaking, listening, reading, writing, and culture will be developed using the following topics:

Personal Identification
House and Home
Family Life
Community/Neighborhood
Physical Environment
Meal Taking/Food/Drink
Health and Welfare
Education
Earning a Living
Leisure
Public and Private Services
Shopping
Travel
Current Events

A number of courses designed to meet the needs of students with varying needs have been developed. A sample of these offerings follows:

> An extended program in second language has been created for those students who would benefit from a slower pace of instruction and individual instruction as well as students who would benefit from an extra year of study before taking the Comprehensive Regents Examination.
>
> An accelerated intensive second language program offers students the opportunity to complete the 14 topics at Checkpoint A in one year. The course is intended for those students who may be interested in language for government, business, international studies, or language as a major field.

Adapted from: *Curriculum Guide: 1997-98*. Plainview-Old Bethpage Central School District—John F. Kennedy High School.

A course to prepare students to take the Advanced Placement course in grade 12 draws topics from contemporary problems, the arts, literature, and films. Heavy emphasis is placed on speaking, reading, and writing. The course is intended for gifted language students who have demonstrated superior performance.

Students who wish to continue the study of language courses for travel, business, or professional or vocational needs may take another advanced course. Audio-lingual skills will continue to be developed; writing will be stressed on a more advanced level. Students will read selected materials in the form of short stories or excerpts from authentic documents.

Adelphi University's High School Program grants college credit to honors students for a course which emphasizes advanced conversation and composition. The problems of contemporary society will be discussed through the study of selected excerpts from well-known writers, sociologists, and journalists.

> “
> ***En vieillissant on devient plus fou et plus sage.***

Vocational Sequences Requiring Languages Other Than English

LOTE
FRENCH
SPANISH

The Ticonderoga Central School District is located at the foot of the Adirondack Mountains between Lake George and Lake Champlain. The district has observed an increase in the numbers of students taking language courses. This increase is attributed to changes in the regional job market and college entrance requirements. The tourist industry wants French speakers to work with Canadian visitors, while correction facilities need employees who are fluent in Spanish. Many colleges and universities expect students to enter college with a three or four year sequence in foreign language. In response to these needs, Ticonderoga has developed two vocational sequences which require foreign language study. These sequences are described below.

5 UNIT SEQUENCE IN TRAVEL AND TOURISM

Requires the following 4 Units:

1 Unit Travel and Tourism
2 Units French
1/2 Units Intro. to Occupations
1/2 Unit Keyboarding or Business Computer Applications

Plus 1 Unit from the following choices:

1/2 Unit Culture and Foods
1/2 Unit Geography for the Tourist Industry
1/2 Unit Gourmet Foods
1 Unit French III
1 Unit Accounting
1 Unit Marketing
1/2 Unit Transportation Systems

5 UNIT SEQUENCE IN CRIMINAL JUSTICE

Requires the following 4 Units:

1 Unit Criminal Justice
2 Units Spanish
1/2 Unit Intro. to Occupations
1/2 Unit Keyboarding or Business Computer Applications

Plus 1 Unit from the following choices:

1/2 Unit Anthropology or Sociology or both
1 Unit Spanish III
1 Unit Business Law

Source: Ticonderoga Central School District.

Districtwide Program: Second Language Other Than English

Fort Plain is a small rural school district with a K-12 student population of less than 1,000. The Spanish staff includes 4 teachers: one elementary, one elementary/middle school, one middle school/high school, and one full time high school. The regular classroom teacher teaches some of the elementary classes. *All* students participate in the K-6 program, and approximately 60 percent to 80 percent (depending on the class) go on to the 7th grade program. Teachers developed the elementary curriculum in-house, and it is supplemented every year by the current instructor.

ELEMENTARY

Kindergarten (not official part of program) Elementary Teaching Assistants (usually enrolled in Spanish IV and V also) work with individual kindergarten classes as time permits.

Grade Level	Full/Half year	Meetings Per Week	Amount of Time
1	Full	2 times	15 min.
2	Full	2 times	15 min.
3	Full	1 time	30 min.
4	Full	2 times	40 min.
5	Full	3 times	40 min.

MIDDLE SCHOOL

6	Half	5 times	45 min.	
7	Full	5 times	45 min.	Spanish IA
8	Full	5 times	45 min.	Spanish IB

Spanish IA is the first half of the course leading to Checkpoint A. Spanish IB is the second half, and all students take the New York State Spanish Proficiency Exam.

SENIOR HIGH SCHOOL

9	Full	5 times	46 min.	Spanish II
or	Full	5 times	46 min.	Spanish I
10	Full	5 times	46 min.	Spanish III
11	Full	5 times	46 min.	Spanish IV
12	Full	5 times	46 min.	Spanish V

Source: Fort Plain Central School District.

Spanish I is offered in the high school to students new to district, repeating the course, or anyone who did not take it in Middle School.

Spanish IV and V are SPN 200 and 201 offered for college credit through the University in the High School Program at the University at Albany. The students may elect to participate in the course for either local credit or college credit.

A measure of the success of this program is that 100 percent of the students taking the Comprehensive Spanish Regents over the past 10 years have passed the exam, including numerous IEP students. To date six students with IEP's have completed through Level V for college credit. Over the past three years, from 55 percent to 67 percent of the graduating seniors have completed through Level IV or V before graduation. Our Vo-Tech students are barred from taking these courses by scheduling restraints. If it were not for this restraint, the percentage of seniors with the advanced level would be higher.

On a practical level, former students have indicated that their study of Spanish has been a very positive benefit to their careers in the armed services, nursing, environmental sciences, and business. Students have indicated that, even though their job did not depend on the knowledge of Spanish, their knowledge of the language has been of great benefit in their performance of their job.

> **“** ***Dhia bith leat chun an ath Chlach Mhile agus na's fada.***

Ad Astra Per Aspera

In the Honeoye Falls-Lima Central School District Latin program—*Ad Astra per Aspera*—there is no question about what will be expected of each student. Students are provided with the district's exit standards, the language department program standards, and the Latin course standards up front. In addition, students have a sample assessment task which is to be completed collaboratively; the criteria used for scoring accompanies the task. These attempts to inform prospective language students of expectations are examples of how teachers are adapting the characteristics of a standards-based environment to meet their students' needs.

EXIT STANDARDS

- Communicator
- Responsible member of society
- Lifelong self-directed learner
- Creative and critical thinker
- Quality producer

FOREIGN LANGUAGE PROGRAM STANDARDS

- Communicate effectively in a second language
- Increase native language, vocabulary, and grammar skills through the study of a second language
- Participate in self-evaluation
- Devise creative responses to problems or tasks
- Reflect upon learning experiences
- Develop understanding of culture and cultural differences
- Develop tolerance for ambiguity

Source: Honeoye Falls-Lima Central Schools.

COURSE LATIN II STANDARDS

- Comprehend a Latin passage
- Read Latin aloud
- Write Latin passage as read aloud
- Define and analyze English and Latin words
- Analyze grammatical structures in context
- Display task skills and social skills as a responsible group member
- Evaluate progress on a regular basis

ASSESSMENT

TASK: Students, working in collaborative groups, will compete against other groups in a chariot race at the Circus Maximus. The race will consist of seven laps:

- Literal translation
- Grammar analysis
- Creative presentation of context
- Individual oral reading
- Individual dictations
- Finding English derivatives
- Demonstrating the ability to work together

CRITERIA:

- Accuracy of the literal translation
- Ability to analyze grammar correctly
- Content of the presentation
- Ability to engage audience
- Ability to pronounce Latin correctly
- Ability to write Latin correctly
- Accuracy and completeness of the derivative chart
- Ability to evaluate and monitor own behavior as a group member

Sequential Study in Foreign Language

The Guilderland Central School Districts' Foreign Language Department offers its students the opportunity for sequence study in four foreign languages. The course description brochure provides information about each language and its importance to career preparation. Guilderland's statement about the study of a second language in general, and the study of German in particular, are included as an example of how districts promote and encourage the study of language.

Communication Skills are Essential as We Enter the 21st Century Because. . .

In New York State:

- There are 29 languages or language groups with 1000 or more speakers.
- There are currently 2,851,861 foreign born residents; 19% more than in 1980.
- In 1990-91, there were 147,941 limited English proficient children in special LEP programs in New York schools. These children represent 142 world languages.
- In the same year, there were 40,558 foreign students in New York colleges and universities, a 5.8% increase over the preceding year.
- Foreign direct investment in property, plant, and equipment increased 142.5%, $18.8 billion, between 1984 and 1989, and totaled $32 billion at the end of 1989.
- More than three out of every five of the 500 largest foreign-based companies have facilities here.
- There are 2,300 foreign affiliates, including banks, which employ 420,900 people in New York State. Estimated annual revenues exceed $90 billion, and salaries and wages paid by these firms are about $12.4 billion.

AND

In the U.S.A., the number of people who do not speak English at home has increased from 28 million in 1976 to 30 million in 1980. By the year 2000, the number is expected to reach 39.5 million residents with a mother tongue other than English.

Source: Guilderland Central School District.

The Foreign Language Advantage

Did you know that. . .

- Research has shown that students who have studied a foreign language score better than those who have not on standardized tests such as the S.A.T. and similar examinations. The longer a person has studied a foreign language, the greater the positive effect.

- Students who become proficient in a second language and have an understanding of another culture will have an edge in the job market of the 21st century. Today's technological advances have brought us closer to all peoples of the world. Remember, the language of business is the language of the customer.

- Learning a second language helps develop thinking skills, builds basic study habits, and gives you a new perspective on your own culture.

- Many four-year colleges and universities in the U.S. require foreign languages for entrance and many also require students to demonstrate proficiency in a foreign language for graduation. Some institutions give college credit or exempt students from degree requirements in languages for demonstrated proficiency or college credit earned in high school courses.

- One year of college-level study of a language other than English (or the equivalent of one year's study) is a new requirement in New York State for all individuals applying for certification as a teacher after September 2, 1993.

Colleges have gone on record. . .

- "Because our colleges prepare their graduates to live and work in a multicultural society at home and abroad, knowledge of a second language - modern or classical - is an important gateway to understanding peoples and cultures other than their own. . . Convinced that language study can progress naturally from secondary school to college, we expect students to pursue study of a second language through the third or fourth year level in secondary school, and we urge that language study continue through senior year." -WHAT WE EXPECT - A Statement on Preparing for College from the Academic Deans of the Commonwealth Partnership.

- "Students entering college must first have completed Checkpoints A and B. . . During the remaining year(s) in high school students should begin work on Checkpoint C without interruption, or work toward and take the AP test or other college credit-granting programs and examinations." - SUNY 2000 - COLLEGE EXPECTATIONS: The Report of the SUNY Task Force on College Entry-Level Knowledge and Skills, October 1992.

Proficiency in a foreign language is highly useful or required for those anticipating pursuing many careers in fields such as the following:

Interpreting
Researching
Journalism
Scientific Translation
Government
Publishing

International Business
Teaching
Tourism
Finance
Banking
Import/Export
Advertising & Management

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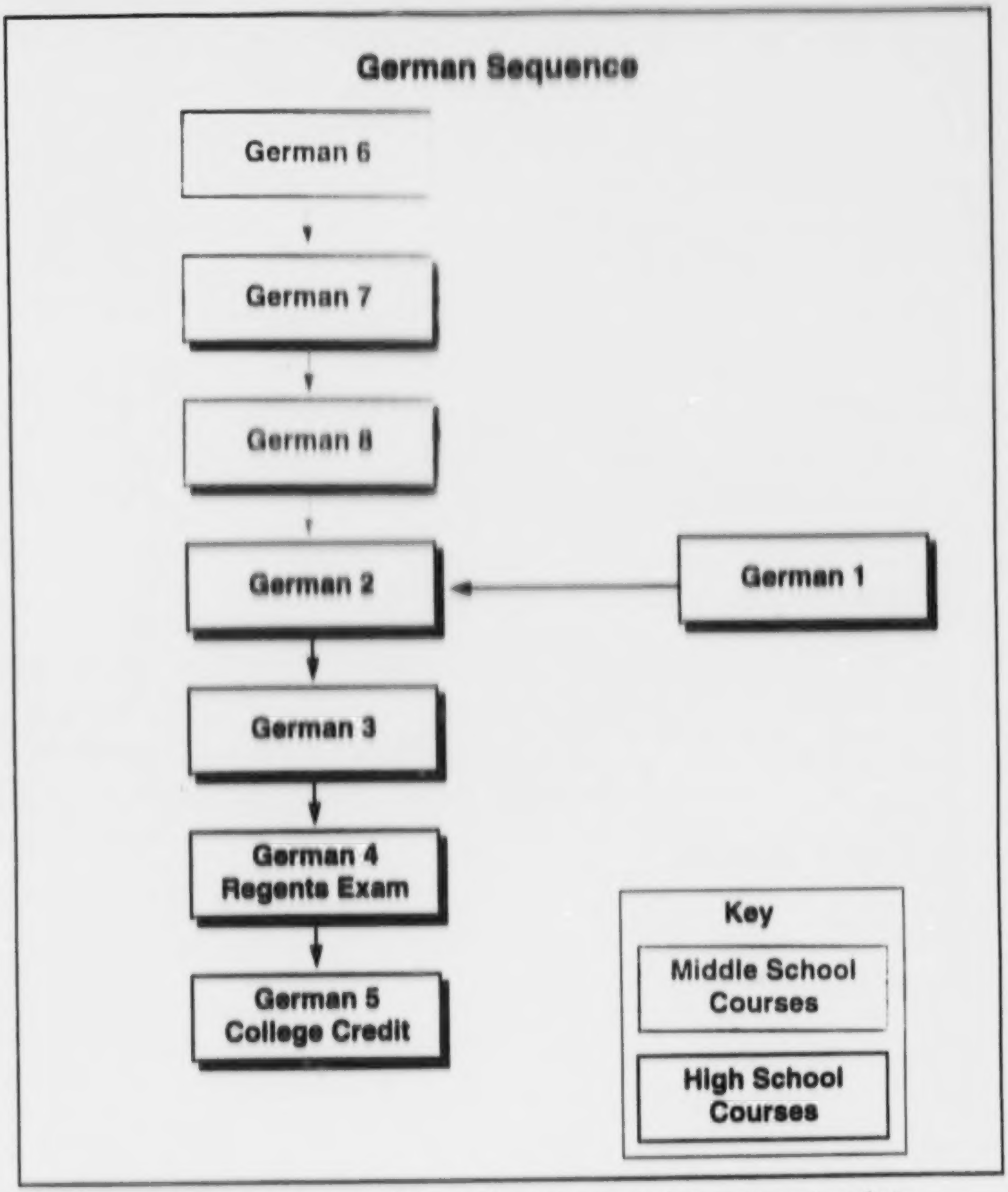

German Sequence
German 6
German 7
German 8
German 2
German 1
German 3
German 4
Regents Exam
German 5
College Credit
Key
Middle School Courses
High School Courses

German is the native language of about 100 million people. It is spoken primarily in Germany, Switzerland, and Austria.

English and German are very closely related. They are both Germanic languages that began to appear in written forms as early as the first century B.C. About half the words in English are Germanic in origin and many are cognates. German and English are also related to Dutch, Flemish, Afrikaans, Danish, Norwegian, and Swedish. Many English words have been incorporated into modern German.

Proficiency in German is useful to those seeking careers in foreign trade, banking, education, science, space, medicine, engineering, import-export, transportation, interpreting, and many other fields. Of particular importance to those interested in German are the business implications of the European unification. All trade barriers in Europe are in the process of being dropped, and Germany is becoming the largest economic power in a market of 324 million

Longitudinal Foreign Language Development Scale

LOTE

MODERN LANGUAGE

The West Irondequoit Central School District has developed a program of instruction in Languages Other Than English and a method of assessing student progress over time. The material listed below defines essential program results and explains the development and use of the longitudinal foreign language development scale used by the district to track student success.

Through the Foreign Language Program, each student will:

- enhance vocabulary and develop skills and habits essential to communicating effectively in the target language
- develop an understanding of and an appreciation for other cultures and their influence on our culture
- respond to and interact in everyday life problem-solving situations in creative and diverse ways in the target language
- develop a sense of humanity, camaraderie, and respect for self and others by understanding and accepting variations of values, customs, traditions, and language
- appreciate his/her role as a citizen in an increasingly interdependent world community
- use the target language in a variety of creative formats
- focus on maximum individual effort and achievement, while acting as a responsible group member.

WEST IRONDEQUOIT SCHOOL DISTRICT
PEAK
PERFORMANCE

> “ *Daar niete goeds in is, gaat niets goeds uit.*

Source: West Irondequoit Central Schools.

The Longitudinal Foreign Language Development Scale

The Longitudinal Foreign Language Development Scale is a standard by which teachers can identify, over time, an individual student's movement through determined stages of proficiency. A copy is kept on file and updated annually for each student throughout his/her years in the program.

Standards are represented as proficiency rubrics. The rubrics can be subdivided into categories of Novice (1-3), Intermediate (4-6), and Advanced (7-9). Our expectation is that Checkpoint A students perform within the Novice level, Checkpoint B students within the Intermediate level, and Checkpoint C students within the Advanced level. The rubrics are an adapted version of the 1986 ACTFL (American Council on the Teaching of Foreign Languages) Guidelines. The complete and more detailed rubrics are available to teachers for reference.

The rubrics identify stages of linguistic proficiency as opposed to achievement. They are independent of course grades or academic success. Some students, e.g., some native speakers, may score fairly well regardless of course level or course grades. Each rubric identifies proficiency *in* the four combined language skills of listening, speaking, reading, and writing. Although there are exceptions, we assume that growth in one skill is typically parallel to growth in other skills. Provision is made for special circumstances *in* the "Special Notes" section.

The scale requires a brief *annual* determination of a student's language proficiency. This is a global appraisal and is not based on performance on any given task or test. Teachers will be familiar with the rubrics and identifying each student's place on his/her scale will not be time consuming. A growth curve will result after two or three years.

This approach will provide a consistent linguistic standard of proficiency for students and the Foreign Language Program. The same scale will apply to all students at all levels during their years in the program. The scale will be a means to encourage both individual and group goal setting. It will clarify our program's focus and verify the success of many of our students.

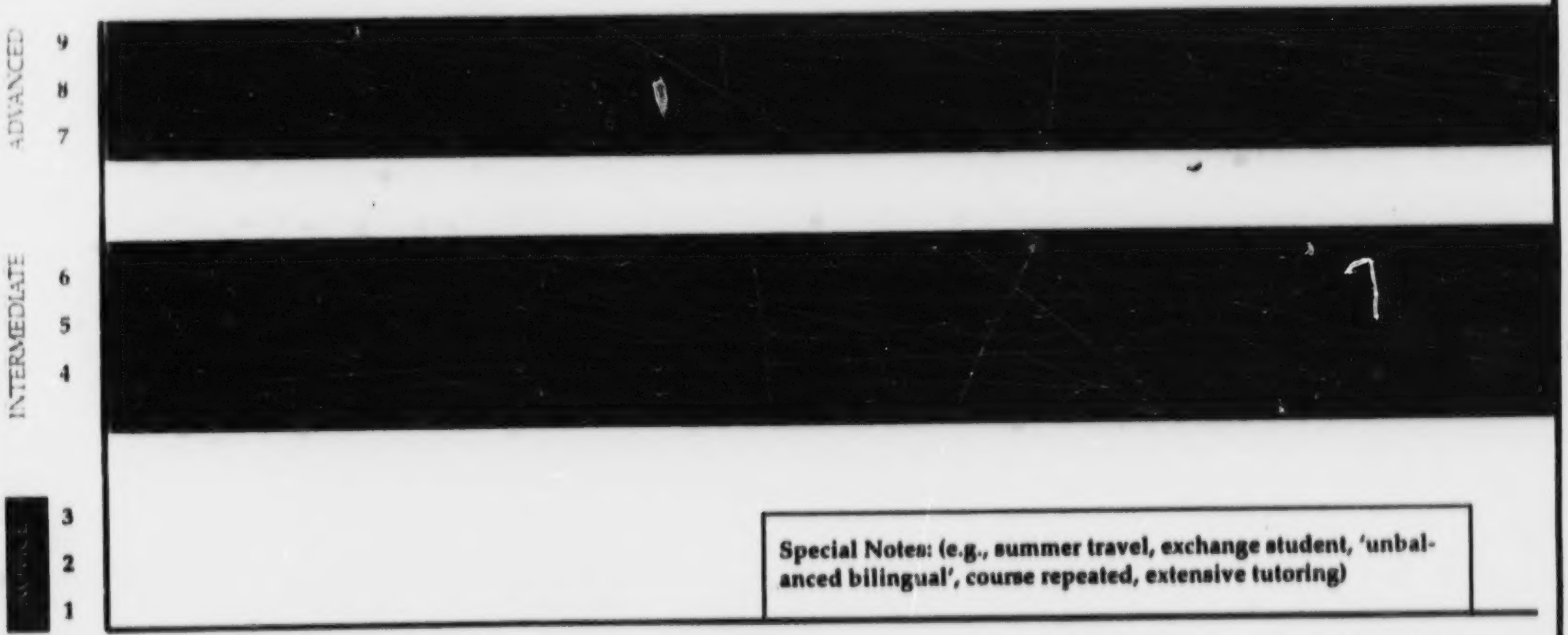
> “
>
> ***Integra mens augustissima possessio.***

The Longitudinal Foreign Language Development Scale

Student Name ______________________

Language ______________________

Proficiency
Rubrics
(see attached description)



Special Notes: (e.g., summer travel, exchange student, 'unbalanced bilingual', course repeated, extensive tutoring)

Level I **Year** _____	**Level II** **Year** _____	**Level III** **Year** _____	**Level IV** **Year** _____	**Level V/AP** **Year** _____
Proficiency Grade _________		**Regents Grade** _________		**AP score** _________
Teacher initials _________	**Teacher initials** _________	**Teacher initials** _________	**Teacher initials** _________	**Teacher initials** _________

Foreign Language Proficiency Rubrics

9. SUPERIOR

- Can participate in conversations on most concrete and abstract topics
- support opinions
- partially familiar with dialectal variants
- wide range of interactive strategies
- sporadic errors, but no patterns of error
- errors don't interfere with communication
- can understand specialized or technical discussion
- follow essentials of extended discourse
- rarely misunderstands normal speech
- read expository prose at normal speed
- reads easily for pleasure
- control of general vocabulary and structure
- occasional misunderstanding with low frequency idioms
- rereading is rarely necessary
- can write most types of correspondence
- can express self in formal and informal writing

8. ADVANCED PLUS

- Can discuss concrete topics in detail, support opinions, explain in detail, hypothesize
- compensates well with paraphrasing and circumlocution
- can communicate with ease in non-complex tasks
- understands speech in standard dialect
- difficulty in extended discourse that is linguistically complex
- can understand implication, but may fail to grasp sociocultural nuances
- can make inferences from written text
- awareness of literary style
- some misunderstandings
- can write precisely and in detail
- occasional misuse of vocabulary, style may be obviously foreign.

7. ADVANCED

- Can elaborate, narrate with some detail, link sentences together, talk casually using general vocabulary
- can smooth over shortcomings with communicative strategies
- successful use of circumlocution, although groping for words still evident
- understood easily by native speaker
- can understand short lectures and news items dealing with factual information
- can understand long prose for main idea and some details
- can write several paragraphs on familiar topics
- good control of morphology and frequently used syntax
- writing may resemble literal translation from native language, but sense of organization is emerging.

6. INTERMEDIATE HIGH

- Can handle most uncomplicated communicative tasks and social situations
- can initiate, sustain, and close a conversation
- errors are evident
- hesitation due to limited vocabulary
- unexpected circumlocution
- emerging evidence of connected discourse
- often failure to grasp details of less common topics
- read simple texts with full understanding

- read more complicated texts several times, still some misunderstanding
- take notes on familiar topics, summaries
- writing is faulty but generally comprehensible.

5. INTERMEDIATE MID
- Can talk simply about self and family
- simple conversations beyond immediate needs
- frequent long pauses, fluency strained
- understood by sympathetic interlocutors
- can understand sentence-length utterances
- still some uneven understanding
- understand basic written information requiring minimal supposition
- can meet practical writing needs—short, simple letters on topics grounded in personal experience.

4. INTERMEDIATE LOW
- Can handle limited number of task-oriented and social situations
- respond to simple statements
- face to face conversation with much linguistic inaccuracy
- vocabulary adequate for only the most basic needs
- strong interference and many misunderstandings
- with repetition, can be understood and understand
- main ideas from the simple of connected texts; limited practical writing needs—lists, messages, simple writing on very familiar topics
- writing understood although frequent errors.

3. NOVICE HIGH
- Basic communicative exchanges relying on learned utterances
- some recombination
- can ask basic questions
- vocabulary centers on basic objects and terms
- errors frequent
- basic comprehension of high frequency language
- can understand written language in areas of practical need—at a slightly higher level in supportive context
- can supply information on simple forms and documents
- write limited memorized material and some recombinations.

2. NOVICE MID
- Utterances of two to three words, understood with difficulty
- some basic vocabulary for elementary needs
- can understand short, learned utterances, simple questions, requests repetition
- can identify increasing number of highly contextualized words
- still no practical communicative writing skills.

1. NOVICE LOW
- No functional communicative ability
- can produce isolated words, cannot comprehend most short utterances
- can identify few isolated words when supported by context
- reproduce few written words from memory

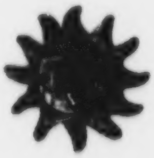
Essential Dimensions Of Second Language Learning

Two dimensions of language learning that may ultimately be as important in students' adult lives as the learning of a second language, are an enhanced ability in problem-solving and creative thinking skills. Problem-solving, creative thinking skills, and language learning strategies, although not always assessable by the usual methods, are essential parts of student achievement over time. Integrated with the State standards, these dimensions establish a cross-reference system for evaluating student performance. Second language learners use problem-solving and creative thinking to bridge communication gaps resulting from differences of language and culture. They learn unique approaches to meet challenges posed by these gaps; they acquire strategies for interacting with different cultures. The following descriptions indicate the range of student achievment to be expected at each checkpoint.

	CHECKPOINT A	CHECKPOINT B	CHECKPOINT C
PROBLEM SOLVING/ CREATIVE THINKING SKILLS:	*Students can:* • recognize that ideas are expressed in languages other than English • analyze a need and perform communicative tasks that respond to the need • recognize that there is more than one viable solution to a problem • understand that concepts can be expressed in multiple ways in any language.	*Students can:* • identify problems and perform communicative tasks that lead to culturally viable solutions • independently and collectively identify missing knowledge • distinguish appropriate information • recognize that people interpret information differently and that differing viewpoints can contribute to solutions.	*Students can:* • detect nuances of meaning and emotion • use a full range of databases available in the target language • understand that there may be different interpretations of the same information • structure group discussion • recognize the cultural roles that people play • produce a product in the target language that is acceptable to native speakers.

Source: *Draft Frameworks For Languages Other Than English*. The New York State Education Department, Albany, NY.

	CHECKPOINT A	CHECKPOINT B	CHECKPOINT C
LANGUAGE LEARNING STRATEGIES	*Students can:* • employ limited knowledge to decipher, comprehend, and communicate in target language • rely on linguistic and nonlinguistic cues such as gestures and intonations to communicate • employ language practices that maximize their performance • recognize and correct their particular difficulties • establish realistic language learning goals and realize the time needed to reach them	*Students can:* • employ previously successful strategies for future learning • recognize breakdowns in communications and demonstrate ability to bridge them • admit their lack of understanding of a particular utterance or message • sustain conversation by asking appropriate questions • use rephrasing and circumlocution for clarification • recognize cultural differences in verbal and nonverbal communication • make informed guesses about meaning.	*Students can:* • understand that their comprehension of a language exceeds their ability to produce it • create language appropriate for the desired level of communication • recognize the existence of nuances of meaning and use dictionaries and other resources to clarify them • use chunks of language rather than single words to derive meaning • refine their learning strategies to include a more complex range of language • draw upon previously acquired knowledge.



> “ ***Was ich nicht loben kann, davon sprech ich nicht.***

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10 Strategies for Success

STRATEGY	HOW TO USE
1. Work with teachers in other disciplines to explore the interrelationships that exist among the different disciplines	1. Cooperate with teachers from another subject area to address a common theme through integration of the two disciplines.
2. Examine new methods of technology that will expand student's opportunity to practice the target language	2. Connect with other classrooms, especially those in target language countries, to provide authentic language experiences via e-mail and/or distance learning. Strengthen cultural awareness by converting a language laboratory into a multi-media learning center.
3. Connect with native speakers	3. Bring native speakers from the broader community into the classroom for direct interaction with students, or plan field experiences using the entire community as a language laboratory.
4. Engage student participation	4. Organize class into pairs or small groups to perform specified tasks such as interviewing, asking and giving information, explaining and solving problems, role playing, etc.
5. Collaborate with other teachers in the discipline	5. Work with another teacher of the same or different language at the same or different skill level in a manner that fosters cooperation and provides multiple perspectives.
6. Use instructional material from various sources	6. Employ a wide range of instructional materials that may include textbooks, audio-visual and multi-media material, and computer software.
7. Identify the cultural context in which the communication takes place	7. Instruct students about the formal (Big C) and informal (little c) aspects of the culture in which the communication will take place, and emphasize the cultural factors that will influence the success of the communication.
8. Broaden the purpose to include occupational use	8. Focus on the skills and vocabulary that will directly relate to real work situations such as travel and tourism, the health field, and the criminal justice system.
9. Provide "self-help" materials	9. Make available a wide range of materials such as dictionaries and other reference works and authentic materials such as newspapers, magazines, posters, menus, music tapes, etc.
10. Provide a structure for recalling what students know regarding the target language or cultural topic	10. Before initiating an activity, list on the board all the information students know or think they know about the given topic, then elicit from students what they think they need or want to know.

Applying the learning standards to the teaching and learning process will influence the daily decisions made by teachers. Teachers in all disciplines are beginning to rethink how and why they do things and to develop new, alternative strategies to ensure that all students achieve the standards. This chart identifies several strategies intended to enrich the instructional process, suggests how teachers may implement each strategy and points how the strategies will influence student learning.

BENEFITS

1.
   - ✔ Integrates knowledge and skills in a real-life way
   - ✔ Makes the connections to create a broader scope of knowledge
   - ✔ Is an effective use of limited classroom time
2.
   - ✔ **Accesses almost unlimited sources of information**
   - ✔ **Expands authentic language experiences**
   - ✔ **Makes learning fun**
   - ✔ **Provides a method for individualized instruction**
3.
   - ✔ Refines listening skills
   - ✔ Provides authentic context for communication
   - ✔ Develops ability to share thoughts, ideas, and feelings
4.
   - ✔ **Develops communication skills in listening and speaking**
   - ✔ **Builds confidence**
   - ✔ **Engages students interest**
   - ✔ **Fosters cooperation**
5.
   - ✔ Provides staff development for teachers
   - ✔ Makes additional resources available for teachers and students
   - ✔ Motivates teachers and students
6.
   - ✔ **Accesses more sources of information**
   - ✔ **Broadens authentic language experience**
   - ✔ **Allows students to monitor own experiences**
7.
   - ✔ Prevents cultural misunderstandings
   - ✔ Provides a realistic setting
   - ✔ Makes the connection between language and culture
8.
   - ✔ **Is practical and more immediately applicable**
   - ✔ **Engages and motivates students**
   - ✔ **Receives wide-ranging community support**
9.
   - ✔ Helps students be more self-directed
   - ✔ Provides opportunity to expand knowledge
   - Engages and motivates students
10.
   - ✔ **Builds on prior knowledge**
   - ✔ **Structures the learning experience**
   - ✔ **Promotes cooperation**

BEST COPY AVAILABLE

A Guide to Selecting Instructional Materials

How and where can teachers find information to help them select instructional materials that meet the learning needs of all their students? All teachers need to be familiar with lists of resources that:

- ✓ are published by a recognized authority
- ✓ are compiled according to established criteria
- ✓ include materials in a variety of formats (print, nonprint, electronic media, etc.).

Many lists of print and nonprint resources are available, including some that can be accessed via the Internet. The most useful are annotated with information such as proficiency level, recommended or not recommended for purchase, curriculum connections, specific audience needs, etc. The school library media specialist will have some of these selection tools available in the library media center; others can be borrowed through inter-library loan from the School Library System of which the school is a member.

Teachers will be seeking materials which are:

- written/produced by people with in-depth knowledge of the target language
- supportive of the State standards and local goals
- designed to help students create their own new information
- designed to help students develop new learning strategies
- relevant
- current
- age appropriate
- authentic.

Working with other teachers and collaborating with library media specialists who are skilled in locating and selecting resources will result in assembling a collection of classroom instructional materials that assures students access to the variety of resources necessary to meet their needs.

Software and Video Sources

The following list of companies which produce foreign language instruction software and video programs is provided as an initial source for teachers who are seeking appropriate second language materials to meet the needs of students:

EMC Publishing
300 York Avenue
St. Paul, MN 55101

Gessler Educational Software
Gessler Publishing Company
900 Broadway
New York, NY 10003

Heinle & Heinle Publishers, Inc.
20 Park Plaza
Boston, MA 02116-9990

Langenscheidt Publications, Incorporated
46-35 54th Road
Maspeth, NY 11378

Lingo Fun, Incorporated
P.O. Box 486
Westerville, OH 43081

Teacher's Discovery
1130 East Big Beaver
Troy, MI 48083-1997

Part I.2 Quotes/Proverbs Translation

A chi vuole non mancano modi. (Italian)
Where there is a will, there is a way.

En vieillissant on devient plus fou et plus sage. (French)
As we grown old, we become more foolish and more wise.
La Rochefoucauld

Dhia bith leat chun an ath Chlach Mhile agus na's fada. (Gaelic)
God be with you to the last milestone and beyond.

Daar niete goeds in is, gaat niets goeds uit. (Dutch)
Where no good is in, no good comes out.

Integra mens augustissima possessio. (Latin)
A sound and vigorous mind is the most honored possession.

Was ich nicht loben kann, davon sprech ich nicht. (German)
What I cannot praise, of that I do not speak. Goethe

Bu
SEKOM
Привет

Languages Other Than English

PART II.1

My Family in Pictures 2
Second Grade Writing Experience 7

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Languages Other Than English Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

http://www.nysed.gov

My Family in Pictures

START
LEADER

LOTE
- ▲ use appropriate strategies
- ▲ compose informal notes

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Grade 8

Resources
- filmstrip acetate
- extra fine permanent markers
- cassette recorder
- filmstrip projector

Before undertaking this activity, I taught:
- numbers
- personal description (ser)
- noun/adjective agreement, possessive adjectives
- verbs: -ar (and gustar), -er (and tener), -ir, and irregulars
- negation
- family vocabulary

> ***My students really love the hands-on drawing on the acetate even though it is possible to do the whole presentation on the computer using a multimedia program. They are very excited about what they are creating and look forward to the surprises their classmates have in store for them.***
>
> Teacher

Purpose:

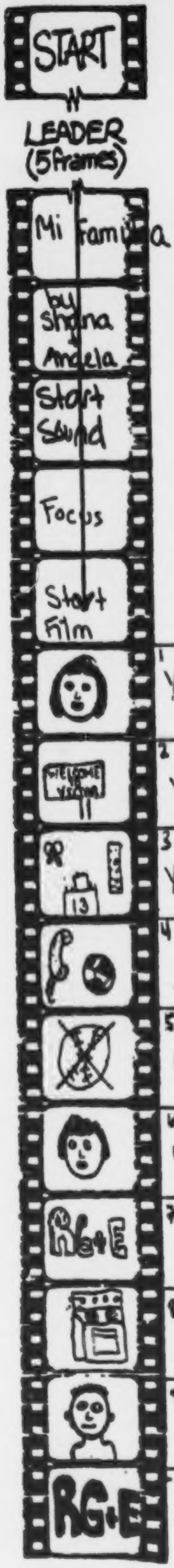
To give students an opportur to exchange information about and their families by writing d then reading an original script in the ta t language. The hands-on opportunity draw symbols and/or pictures for their ries helps them communicate specific facts.

The teacher will:
- ✔ explain the assignment, inclu ng definition of first person narration
- ✔ show how to break the story add pictures at significant po s
- ✔ tell how to audio record the y and include sound effects if they
- ✔ demonstrate how to draw or mstrip acetate
- ✔ show a teacher-made sample set the standard for their wo
- ✔ develop a rubric for students assess the filmstrips during class vi ing.

Approximately 10 (39 minute) classes were devoted to the entire activity, from introduction through final presentations.

The students will:

- ✔ revise their stories with guidance from teacher
- ✔ draw pictures to go with their stories (approximately 15-20 frames)
- ✔ trace their pictures from storyboard onto acetate
- ✔ record their story on cassette
- ✔ show their filmstrips to the class
- ✔ assess each filmstrip using the rubric.


START
LEADER (5 frames)
Mi Familia
by Shana Angela
Start Sound
Focus
Start Film
WELCOME VICTOR
13
RG+E
RG+E

1 Yo me llamo Shana

2 Yo soy de victor

3 Yo tengo trece años y gente dice que yo soy bonita y alta

4 Me gusta jugar fútbol y hablo por teléfono con mis amigas

5 A mi no gusta jugar beisbol.

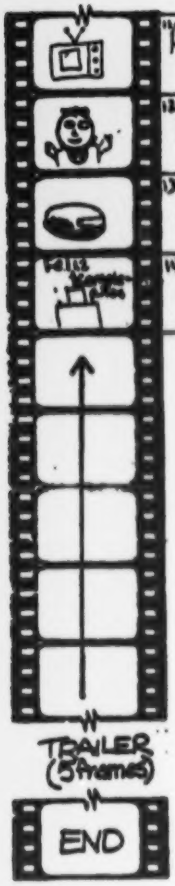
6 mi madre se llama Debbie. Ella es morena.

7 mi madre trabaja a RG+E.

8 A ella le gusta cocinar para su familia.

9 mi padre se llama Sam, el es guapo

10 mi padre trabaja a RG+E



11 A el le gusta mirar television

12 Mi hermano se llama Brett, el es tonto

13 a el le gusta comer

14 Brett tiene 1 año

REFLECTION

It was important to do this activity sequentially and with much teacher oversight. Once they had written their stories and made corrections at my suggestion, it was easy for them to follow the next steps. Other than some of the writing of the original story and recording the sound, they did everything in the classroom so that I could monitor their progress and answer questions immediately. After using and adapting this activity, I know that students could create filmstrips for any grammar or cultural principle and use it as a vehicle for peer teaching and the commensurate reflection upon their own understanding.

Student Filmstrip Assessment Rubric : My Family in Pictures

	Beep to advance film	Music & Special Effects	Pronunciation	Sound Level & Quality	Requirements Before Title Frame	Quality	Color	Requirements After "El Fin"
4	Beep was at same level as speaking and music.	Music/Special Effects were perfect. They went right along with story.	Spanish speaking was excellent. I only caught one mistake or less.	Sound level was consistent throughout film.	Focus and Start Sound were clearly indicated before title frame.	The drawings were excellent. It was very clear to understand.	Very colorful	Name, year and credits listed after "El Fin."
3	Beep was not consistent: A beep was missing so we didn't know when to advance film.	M/SE were choppy. There was not a smooth transition from speaking.	Spanish speaking was very good. I caught 2-3 errors.	Either the beep or the music was at a different level from the speaking.	N/A	Two pictures were difficult to understand or see.	N/A	Name and year listed after "El Fin."
2	Beep too quiet. We didn't know when to advance film.	Music went on too long. Should not have played so much.	Spanish speaking was o.k. I caught 4-5 errors.	The speaking, music and beeps were all at different levels.	N/A	3-4 pictures were difficult to understand or see.	N/A	Only name listed after "El Fin."
1	Beep was too loud. I still have ringing in my ears.	Music was not at the same level as the speaking. (Too loud or too soft)	Spanish speaking was poor. I caught 6 or more errors.	The speaking was very difficult to hear and understand.	Only one of the two items (focus/start) was listed before title frame.	I had trouble understanding the pictures. (5 or more)	N/A	N/A
0	No tone to advance film.	No music or sound effects.	Hey, it was all in English!	I couldn't hear a thing or I can't hear a thing now.	Started with the title frame.	No pictures	All in black	Ended at "El Fin."

Filmstrip Total:_______
Student Name(s):__________________________
____
Name of Grader:__________________________

Español 8
Una Cuenta
Sra. Crowley

Nombre:
Fecha:

The following items must be included in your story. Please use this list as a checklist while you are working and before you turn in your first draft.

______A. Title

______B. Describe the main character (yourself)
    ______1. Name
    ______2. Where from
    ______3. Description (age & characteristics)
    ______4. Likes and/or dislikes

______C. Introduce family members (3 people)
    ______1. Name
    ______2. Description
    ______3. Name
    ______4. Description
    ______5. Name
    ______6. Description

______D. State where you all live

______E. What do the other members of your family like/dislike

______F. Tell the profession of 1 parent

______G. Use the verb tener
______H. Use the verb gustar
______I. Use an -er verb
______J. Use an -ir verb
______K. Use an -ar verb
______L. Use 1 irregular verb in the yo form

______M. Use a possessive adjective

______N. Use 5 different adjectives (minimum)

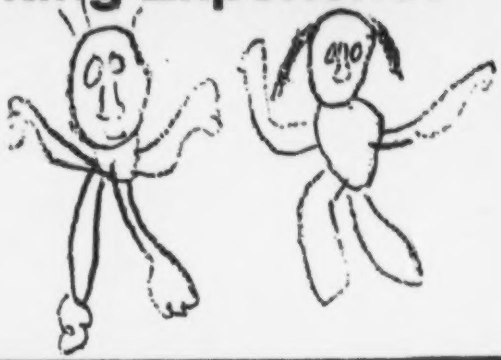
______O. Use one negative expression

____
125 points (+25 if typed)

Second Grade Writing Experience

SPANISH
CheckpoinT A

Standards & Perform



LOTE
- ▲ comprehend language
- ▲ compose informal notes

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Grade 2

Skills for creative writing such as sequencing, punctuation, capitalization, correct sentence structure are emphasized. Embedded in the activity are the development of positive listening behaviors and positive attitudes toward reading and writing.

> ***The children are always excited when their homemade stories are read to them a year or two later, and it's amazing how they can remember exactly what they wrote!***
>
> Teacher

This is an excellent review of colors, numbers, family, transportation, some adjectives and the South American rain forests. It also serves as an introduction to a particular season or holiday.

wow
Shannen

What will the teacher do?

- ✔ list new vocabulary on board
- ✔ pronounce each vocabulary word
- ✔ assign an action to each new word
- ✔ ask questions about vocabulary
- ✔ tell class they are going to write a story about a specific holiday
- ✔ lead class in writing process by brainstorming who, what, where, when, and why of story
- ✔ provide first sentence of the story based upon the brainstorming session
- ✔ record on easel and facilitate process by taking one sentence from each child
- ✔ write each sentence in different color and include specific contributor's initials.

Second graders receive 75 minutes of Spanish instruction per week. However, since Spanish is integrated into the curriculum, classroom teachers often use part of their instructional day to continue the lesson.

What will the students do?

- ✔ repeat vocabulary
- ✔ respond to vocabulary with proper action
- ✔ brainstorm with teacher/facilitator
- ✔ add a section to the story
- ✔ type their section on computer
- ✔ illustrate their own page
- ✔ read their own page (sequentially, as it fits story)
- ✔ read the story to younger classes.

Assessment

ASSESSMENT

Since we do not assign letter grades in second grade, I developed a checklist. Assessment via the checklist is ongoing throughout the entire series of lessons.

REFLECTION

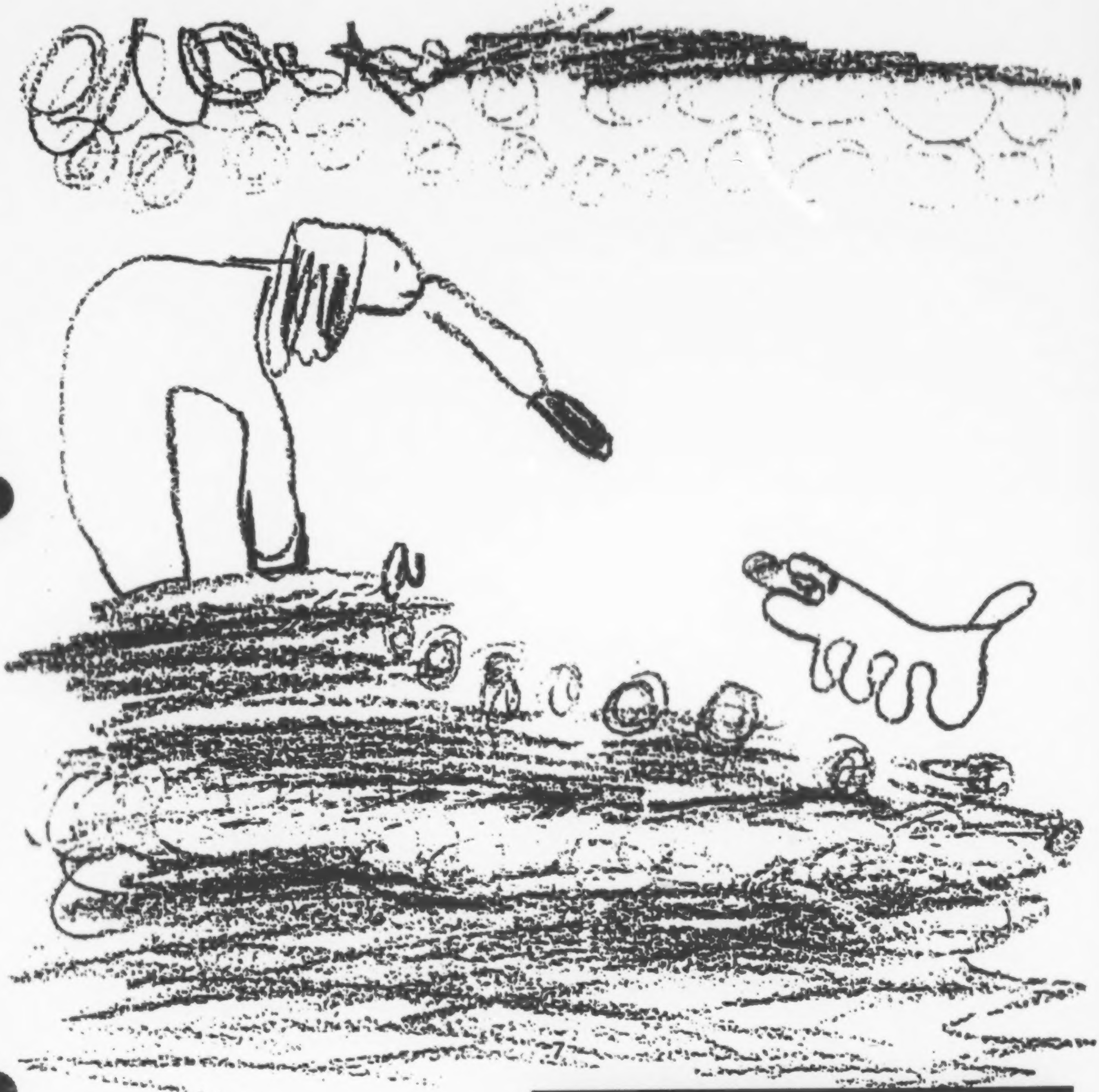
Tying the Spanish curriculum into other content areas is vital. Students need to see that foreign language development is a process, just like learning how to read, write, or multiply.

Second Grade Creative Writing
Ongoing assessment Teacher Checklist

STUDENT:	EMERGING	PROGRESSING	MASTERED
Starts sentence with capital letter			
Uses correct punctuation			
Uses previously learned Spanish			
Uses new vocabulary			
Sequences story			
Actively participates			
Orally recognizes new Spanish vocabulary			
Accurately illustrates picture			
Reads orally with accuracy			

In order to assess the learning, my checklist of items determines the students' skills and progress in terms of *Emerging, Progressing, or Mastered*.

The ground was made of nubes. All the animales were hunting for huevos.

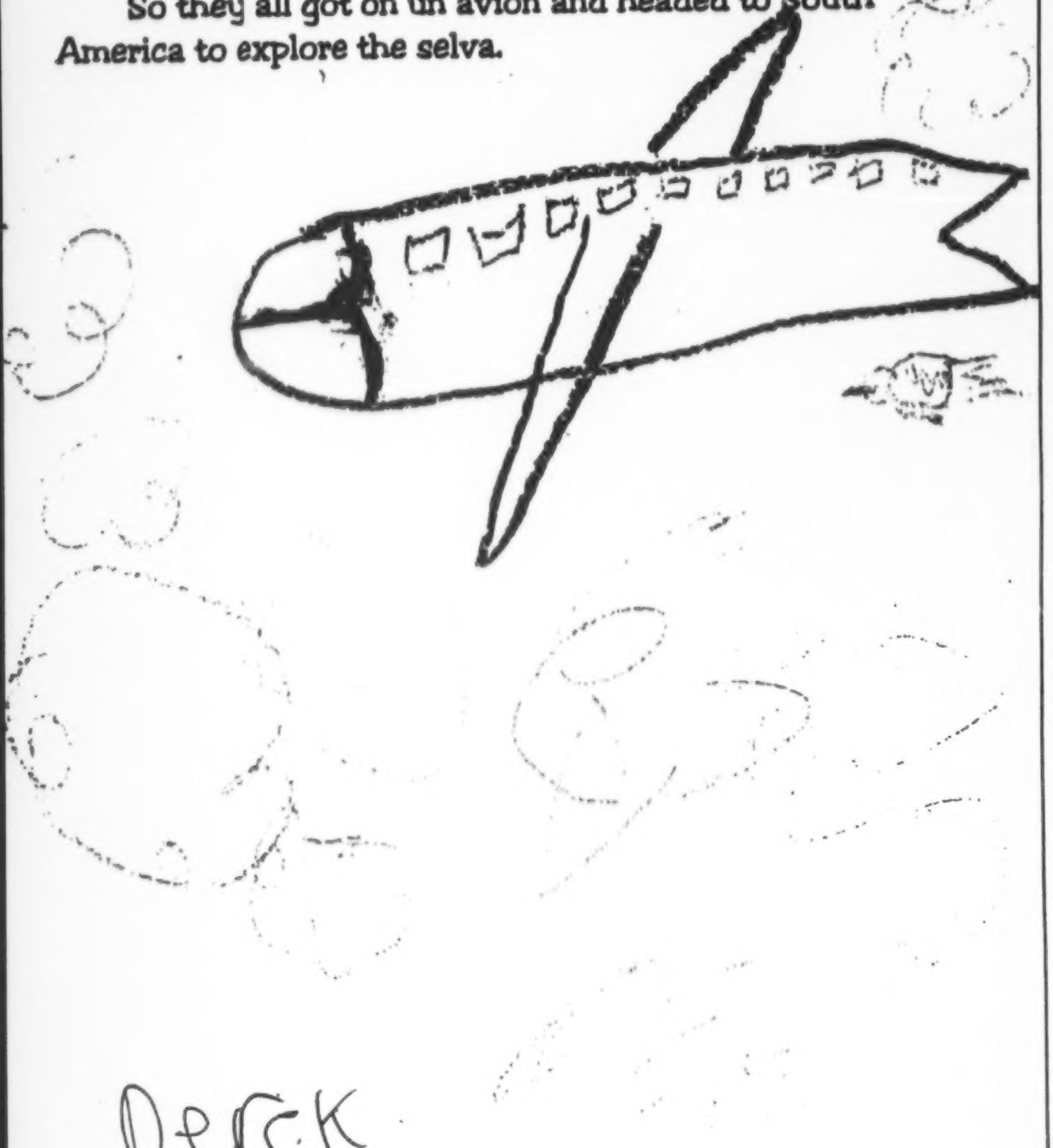


This type of lesson provides success for all students, even those at a very early age.

La Adventura de Carlos y Ana

It was the week before Pascua, and Carlos and his hermana Ana, asked their padres if they could go on vacation to the rainforest. Their padre thought it was un idea fantástica!

So they all got on un avión and headed to South America to explore the selva.



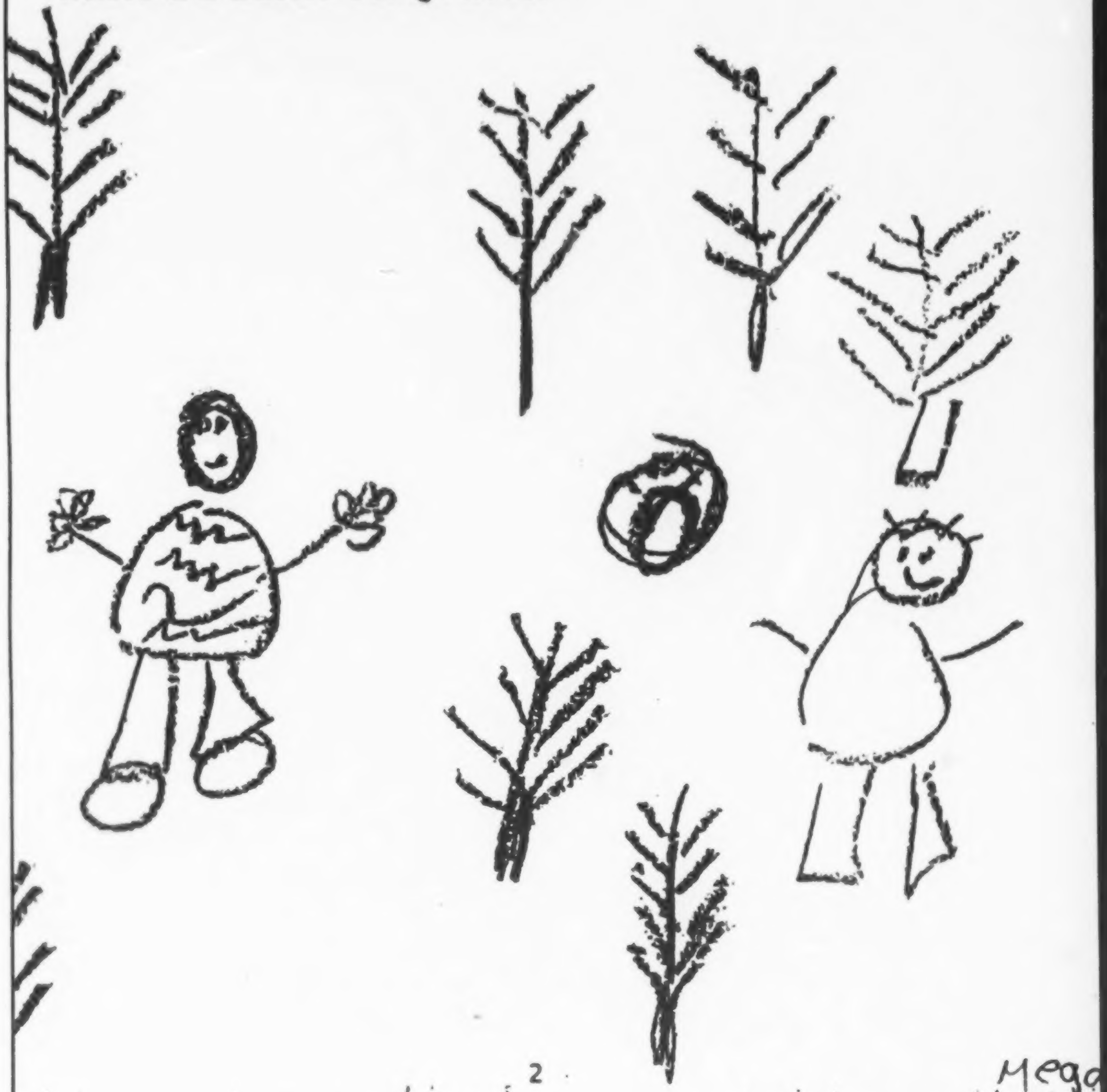
Derck

Once they were there, they saw árboles grandes, and everything was verde.

The padre told Carlos and Ana that he heard that the Easter Conejo and his helpers lived somewhere in the selva.

Carlos and Ana said," ¡No es posible!"

The madre said, " Wouldn't it be amazing if we saw where the Easter Conejo lives?"



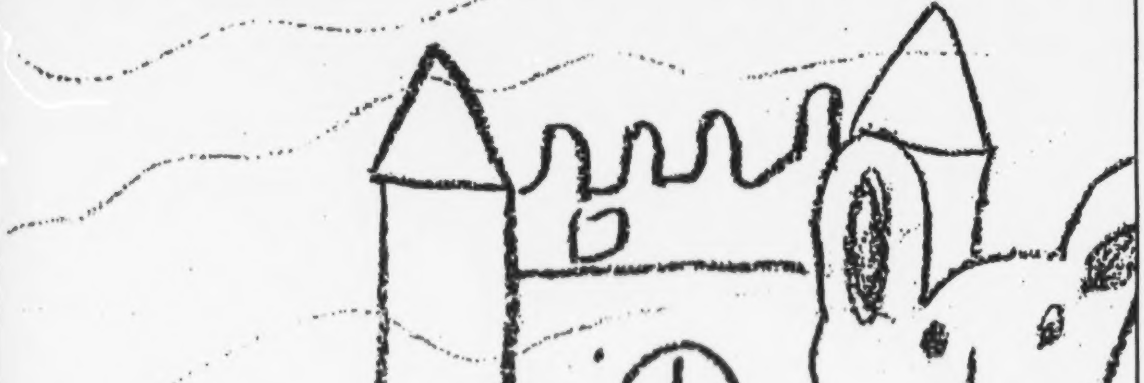
Mega

The next día they started walking along a trail when Ana Saw something very weird. It was the mas grande conejo she ever saw. It was siete pies tall. It had orejas grandes, y una naris pequeña. It was all blanco except for a patch of negro around his ojo. The conejo saltó y saltó, then disappeared behind un árbol enorme.

"Did you see that, Carlos?", Ana asked.

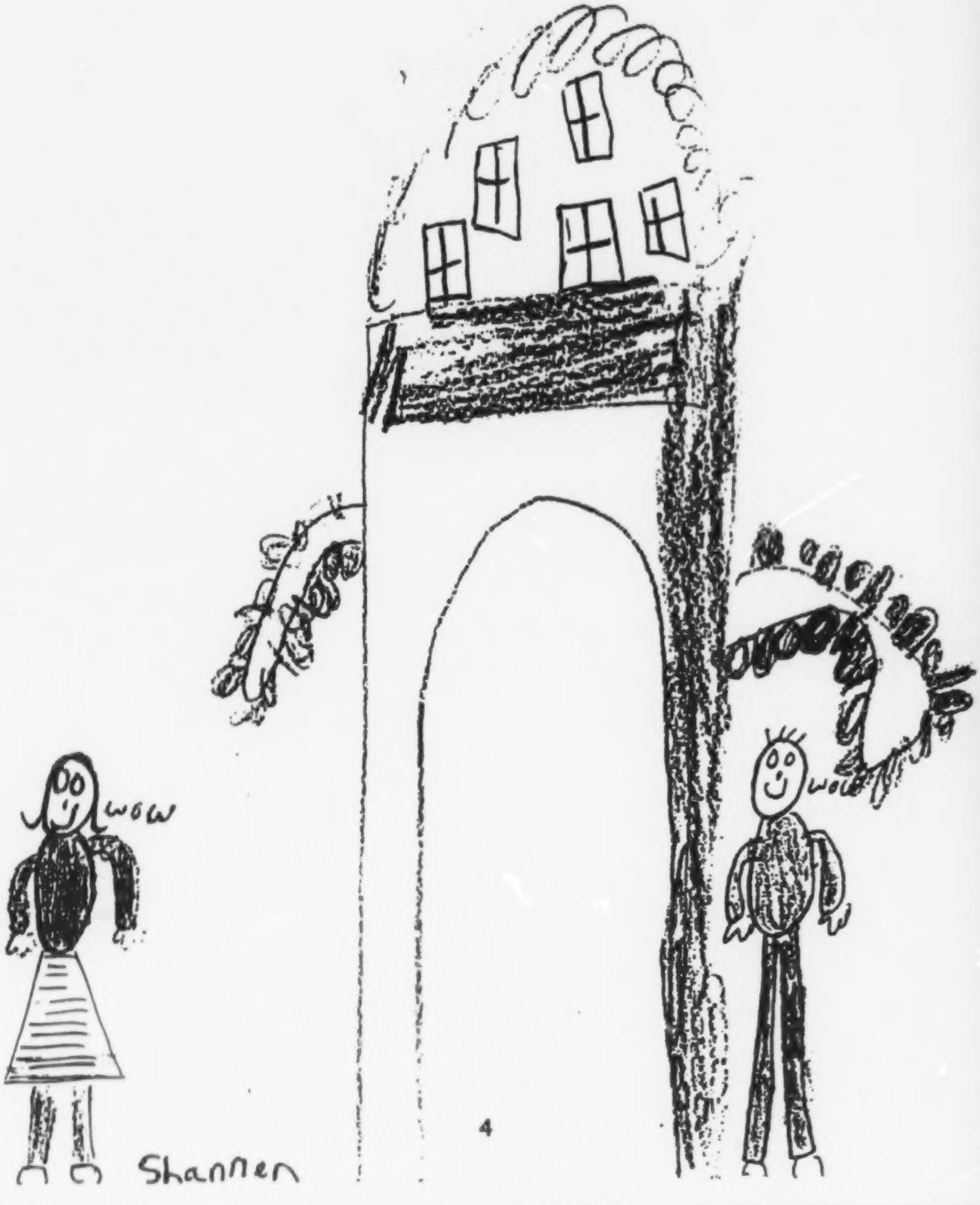
Carlos replied, " That conejo almost saltó on me! Let's follow him!"

They followed the conejo behind the árbol and disappeared también.



3

The árbol was mágico. They traveled abajo and landed in a secret tunel that took them to Easter Conejo Land.


wow
wow
Shannen

SEKOM
Привет

Languages Other Than English

PART II.2

The Family Album 2
Understanding the Greek Term "Hubris"...5
1st, 2nd, & 3rd Declensions 12

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http://www.nysed.gov

SPANISH
Checkpoints A&B

Standards & Performance

The *Family* Album

LOTE

- ▲ compose informal notes
- ▲ produce written narratives

For both levels of students, there is need for review of the conjugation of irregular verbs (ser, tener, and gustar). Checkpoint A students need to do basic conjugating to recall the verbs in question.

Julia: Muy bonita jóven baja le gusta el alimento.

Students enjoy blending their creative, artistic abilities with their ability to write specific information in a second language.

Teacher

HERE IS THE PROCESS I USED:

I established the grammar to be reviewed, depending upon the level of students and then gave students copies of the performance task and the rubric. It was at this point I showed them samples of finished products to help set the standard of expectation for their endeavor. Once all questions were exhausted, I grouped students heterogeneously in cooperative learning groups of 3-4 students each.

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Grades 8-10

Students assume responsibility for individual and collaborative endeavors, engage in critical thinking, and write short descriptions. For Checkpoint A students these descriptions would be confined to use of the present tense and basic vocabulary. For Checkpoint B students they would use a ranges of tenses and more sophisticated vocabulary, including a wide variety of adjectives.

HOW THE STUDENTS ATTACKED THE ASSIGNMENT:

Students sat in groups and began to develop their fictitious families. They asked numerous questions along the way and planned the type of pictures they planned to draw or find and use. *Checkpoint B* students work on culturally appropriate Spanish-speaking families.

David: Muy inteligente y contento El es alto y le gustan los tractores; no le gustan los deporetes.

SPANISH
CHECK POINT A
MRS. DECKER

AUTHENTIC PERFORMANCE TASK:

El Album de la Familia

PROGRAM OUTCOMES

- assume responsibility for individual and collaborative endeavors
- engage in critical thinking

COURSE OUTCOMES

- write simple notes, letters, and short reports using basic vocabulary and commonly encountered structures in the present tense
- describe family members and their activities

TASK DESCRIPTION:

Within cooperative learning groups create a family album which includes the following:

A. a decorative cover which includes the name (apellido) of your family
B. family crest or coat of arms which characterizes your family through illustrations (may include hobbies, nationality, heritage)
C. You must have (8) eight members in your family. Each member must be given the following:
  1 name
  2 role within the family
  3 description
    (3) three adjectives
    (1) one like
    (1) one dislike

RUBRICS

APPEARANCE

10 - 9	cover, illustrations, and family crest show excellent effort and organization; text is legible and neat; creativity is high
8 - 6	cover, illustrations, and family crest show good effort and organization; text is legible; creativity is good
5 - 3	cover, illustrations, and family crest show adequate effort and organization; text is legible; creativity is minimal
2 - 1	cover, illustrations, and family crest show minimal effort and poor organization; text is illegible; lacks creativity

CONTENT

10 - 9	description is complete and without error; shows high creativity
8 - 6	description is complete with minimal errors; creativity is adequate
5 - 3	description is partially incomplete with noticeable errors; lacks creativity
2 - 1	description is incomplete and errors are frequent; show no creativity

COOPERATIVE LEARNING

10 - 9	cooperation is excellent; workload is evenly distributed; positive interdependence is high
8 - 6	cooperation is good; workload is evenly distributed; positive interdependence is adequate
5 - 3	cooperation is inconsistent; workload is unevenly distributed; positive interdependence is inadequate
2 - 1	poor cooperation; workload is unevenly distributed; positive interdependence is lacking

REFLECTION

Students at many levels find that the challenge of this lesson is the cooperative learning aspect, especially working in heterogeneous groups. They experience difficulties learning to work effectively with one another and in determining the roles within their groups. Acquiring these skills is a lifetime benefit of studying a language other than English in this way.

SPANISH
Checkpoints B&C

Standards & Performance Ind

Understanding the Greek Term "Hubris"

LOTE 1

- ▲ compose informal notes
- ▲ employ range of tenses
- ▲ read materials for native speakers
- ▲ comprehend native text
- ▲ write multiparagraphs
- ▲ use culturally appropriate vocabulary

LOTE 2

- ▲ draw comparisons
- ▲ recognize cultural variations

> ***I monitored the groups closely and gave them tasks that they could not do alone. They needed each other to make a successful "snake." The group served a dual function: students learned to work together; students who were struggling were still able to provide useful, valid contributions.***
>
> Teacher

Resources:
- Dos Caras, by Sabine Ulibarri
- RappaciniÕs Daughter, by Nathaniel Hawthorne
- Any story and any theme from the target language which can be compared with an English work in your school curriculum.

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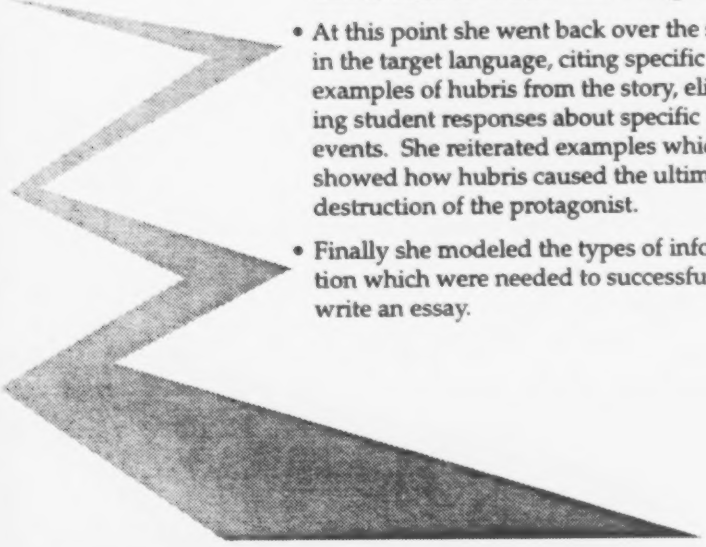
Grade 11

In the cooperative group projects of "Sequence Snakes" the students relished and learned more vocabulary usage and not just meaning.

The learning experience is an interdisciplinary writing and analysis of the concept of hubris as it relates to a New Mexican work, *Dos Caras*, by Sabine Ulibarri and works students have studied in English classes. Previous to this learning experience in Spanish class, students had the experience of learning about the Greek term, hubris, through varied genres of literature, such as Sophocles' play , *Antigone*, William Shakespeare's, *Julius Caesar*, Edgar Allen Poe's tale, *The Cask of Amontillado*, and Nathaniel Hawthorne's allegory, *Rappacini's Daughter*.

The teacher's road to an interdisciplinary lesson:

- Teacher introduced the story "Dos Caras" through the idea of contrasts and personal examples. She made a point of exposing students to new vocabulary in context, through the reading of the story. This vocabulary was reinforced daily in conversation.
- After detailed review of the story's plot and events, she put the students in cooperative learning groups and entrusted them with creating the visual project "Sequence Snakes." She learned about the alternative means of assessment, "Sequence Snakes, " from Vicki Mike (Horseheads, NY). It allows teachers to check for students' understanding by having them create a visual "snake" of the story's events in chronological order.
- She listened to the tape recordings of the groups' "snakes"planning discussions. (This also is an idea from Vicki Mike which serves to keep students on task and speaking in the target language.)
- "Hubris" was explained in Spanish, followed by students giving examples from "Dos Caras" in most basic terms.
- She recalled examples of hubris from other stories that students had read in English, thus giving them a basis of literature to relate to in their native language.
- At this point she went back over the story in the target language, citing specific examples of hubris from the story, eliciting student responses about specific events. She reiterated examples which showed how hubris caused the ultimate destruction of the protagonist.
- Finally she modeled the types of information which were needed to successfully write an essay.



The students' travel along the road to a successful writing experience

- They took notes and asked both their Spanish and English teachers clarifying questions about hubris.
- They formed cooperative learning groups to review the events of the story and then to make their "Sequence Snakes."
- Each group had worked with a tape recorder on their table recording their discussions in the target language.
- Each group gave an oral presentation and explanation of its completed "snake."
- Each student wrote an essay comparing "Dos Caras" with one of the stories read in English class. Their essay needed to explain how hubris is evident in the two stories.

I was amazed by the results. I believe the students felt "safer" comparing the story to previously learned stories in their native language. They seemed more willing to take greater risks in their essay writing.

Teacher

El Orgullo Excesivo

El orgullo es una calidad importante en la vida y lo es una cosa buena para tener. Pero, el orgullo muy excesivo, que los griegos se llama el "hubris," es dañino y últimamente peligroso. El orgullo excesivo es una emoción y un sentimiento de gran egoísmo. En Dos Caras, escrito de Sabine Ulibarrí, el orgullo está presentado como un orgullo que es destructivo y malo. Por lo tanto, el orgullo excesivo puede ser una cosa peligrosa en la vida. Dos Caras se ilustra esto. En este cuento, ambos de los caracteres principales tienen el orgullo excessivo. En otras cuentas literarias, también, el orgullo excesivo se destruyen los caracteres. Según de The Scarlet Ibis, "El orgullo es una cosa terrible, una cosa maravillosa, lo es una semilla que se aguanta dos vides - la vida y la muerte." En todo caso, es no importa como todo el mundo lo describen – el orgullo excesivo todavía se representa una cosa, y solamente una cosa – una calidad muy horrible.

En Dos Caras, Sabine Ulibarrí describe un cuento que significa y está típico de qué se hizo cuando las personas en la historia tienen el orgullo excesivo. El "hubris," como se define de los griegos, es orgullo que está llevando a los extremos destructivos. Esto es el caso en Sabine Ulibarrí's Dos Caras. Este cuento describe dos amigos, Beltrán y Ambrosio. Al principio del cuento, los dos hicieran todas cosas juntas. Los dos eran muy diferente. Uno bueno. El otro malo. Uno, rico, el otro pobre. Necesidad por un lado. Generosidad por el otro. De aquí, el título de este cuento: Dos Caras. Despúes de los dos se graduaron a Harvard, los dos volvieron a Albuquerque y empezaron a trabajar juntos. Ambrosio como presidente del banco de su padre. Beltrán como su vice-presidente. A pesar de que Ambrosio recibía los honores y los buenos sabores de los triunfos económicos del banco, el banco crecío y enriquecío bajo la sabia mano del vice-presidente, Beltrán. Ambrosio lo conocío y empiezan a surgir problemas. El orgullo excesivo de Ambrosio intervino con la amistad de los dos amigos. La gente que sabe los dos, sabe que es Beltrán el genio detrás del éxito del banco. Ambrosio también lo sabe. A veces, cuando está solo, una vocecita, que nacida en su interior, le dice "Si no fuera por Beltrán, tú no valdrías nada." Los celos y el orgullo excesivo de Ambrosio continuaron a intervenir entre la amistad. Luego en el cuento, su mejor amigo, su brazo derecho, se le había convertido en su fantasía en su peor enemigo. Ambrosio decidío matarlo, a causa de su orgullo muy excesivo y su

Assessment

ASSESSMENT

As a consequence of this learning activity, students discussed the concept of hubris in an intelligent fashion in the target language. They learned to write well in Spanish and they made the jump to a higher order of thinking. The attempt to analyze and compare hubris in two different literary works which stemmed from varied times and cultures, increased students' awareness of the universality of themes and people.

REFLECTION

REFLECTION

Ultimately my students enjoyed this lesson, although initially, they were not too excited about "another story." However, they became more interested as the plot progressed and were fascinated by the ending.

MODELO A

Grammar 5%	1	2	3	4	5	6	7	8	9	10	
Verb Tenses 20%	4	8	12	16	20	24	28	32	36	40	
Organization 15%	3	6	9	12	15	18	21	24	27	30	
Content 30%	6	12	18	24	30	36	42	48	54	60	
Expression of Thought 30%	6	12	18	24	30	36	42	48	54	60	

Rubric designed by Elaine Albero Moss, Spanish teacher and Dean Bushey, mathematics teacher.

RUBRIC FOR "CULEBRITAS" SEQUENCE SNAKES

DOS CARAS

SEQUENCE SCORE

5	Included description of all 2 characters. Also included all major 8 events in the CUENTO in correct chronological order, and must include the moraleja or lesson learned.
4	Included description of all 2 main characters. Also included 6-7 of the major events in the CUENTO in correct chronological order and includes the moraleja or lesson learned.
3	Included description of 2 main characters, included 5 major events in the CUENTO in correct chronological order. The moraleja is included but not that clear.
2	Included description of 2 mains characters. Included 4 major events in the CUENTO in correct chronological order . Did not include the moraleja.
1	Included description of only 1 character. Included 1 - 3 major events in the CUENTO in correct chronological order. No moraleja

VOCABULARY

5	students utilized 10 "DOS CARAS" vocabulary words or expressions correctly.
4	students utilized 8-9 "DOS CARAS" vocabulary words or expressions correctly.
3	students utilized 5 -7 "DOS CARAS" vocabulary words or expressions correctly..
2	.students utilized 2-4 "DOS CARAS" vocabulary words or expressions correctly
1	.students utilized 1 "DOS CARAS" vocabulary word or expression correctly

VERB SCORE

5	No errors at all on usage of the preterite vs imperfect tenses. No errors at all on any other verb/tense conjugations.
4	1 error on usage of the preterite vs imperfect 1 error on verb/tense conjugations
3	2-3 errors on usage of the preterite vs imperfect no errors on other verb/tense conjugations
2	4 errors on usage of the preterite vs imperfect 2-3 errors on verb/tense conjugations
1	5 or more errors on usage of the preterite vs imperfect. 4 or more errors on verb/tense conjugations

GRAMMAR

5	no grammatical errors at all
4	no more than 3 grammatical errors
3	no more than 4 grammatical errors
2	no more than 5 grammatical errors
1	6 or more grammatical errors

DISPLAY/PRESENTATION SCORE

5	very visually pleasing, legible, used other sources to illustrate the characters and the CUENTO. (such as clippings/pictures from magazines or drawings).
4	visually pleasing, legible, used other sources to illustrate the characters and the CUENTO. (such as clippings/pictures from magazines or drawings).
3	visually pleasing, legible, used other sources to illustrate the characters and the CUENTO. (such as clippings/pictures from magazines or drawings)
2	accurate visual display, fairly legible, used only one other sources to illustrate the characters and the CUENTO. (such as clippings/pictures from magazines or drawings)
1	fair visual display, fairly legible, did not use other sources to illustrate the characters and the CUENTO. (such as clippings/pictures from magazines or drawings).

NOMBRES:______________________________

SEQUENCE SCORE____________x 4
VOCABULARY_______________x 4
VERB SCORE_________________x 4
DISPLAY/PRESENTATION SCORE_______________x 4
GRAMMAR____________________________x 4

TOTAL GRADE_____________________________

1st, 2nd & 3rd DECLENSIONS

LOTE
- ▲ demonstrate English awareness
- ▲ read/understand simple materials

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Grade 9
or Level I
(any grade)

The students will use their memorized endings to create Latin nouns and noun phrases while they keep in mind the different uses of the cases.

PROCEDURE FOR TURNING GRAMMAR INTO MUSICAL PLEASURE:

Students already know how to use the Nominative, Accusative, and Ablative with certain prepositions. This lesson will expand the uses of the Ablative and introduce the Genitive endings and use.

The teacher:

1. reviews uses of the three cases in question
2. introduces new case (genitive) and makes comparison to English possessive
3. sings/models the declension songs
4. encourages student sing-along
5. puts students in pairs to practice noun drills.

The students:

1. fill out noun forms as teacher reviews cases
2. take notes on new case (genitive)
3. sing declensions songs with teacher
4. work in pairs completing noun drill forms.

Noun Declensions without the Dative (Sung to the tune of "Good King Wenceslaus")

by David R. Pellegrino

N.B. Spell out the endings when you sing them,
e.g. a, a, e, a, m, long a, a, e, a, r, u, m, a, s, long i, s

1st Declension

	s.	pl.
Nom.	-a	-ae
Gen.	-ae	-arum
Acc.	-am	-as
Abl.	-ā	-īs

is how to form 1st Declension.

2nd Declension

	s.	pl.
Nom.	-us	-i
Gen.	-i	-orum
Acc.	-um	-os
Abl.	-o	-īs

is how to form 2nd Declension.

3rd Declension

	s.	pl.	
Nom.	—	-es	(N.B. — = anything)
Gen.	-is	-um	
Acc.	-em	-es	
Abl.	-e	-ibus	

That is how to form 3rd Declension.

1st Declension Song

	s.	pl.
Nom.	-a	-ae
Gen.	-ae	-arum
Acc.	-am	-as
Abl.	-ā	-īs

is how to form First Declension.

2nd Declension Song

	s.	pl.
Nom.	-us	-i
Gen.	-i	-orum
Acc.	-um	-os
Abl.	-o	-īs

is how to form Second Declension.

3rd Declension Song

	s.	pl.
Nom.	—	-es
Gen.	-is	-um
Acc.	-em	-es
Abl.	-e	-ibus

That is how to form Third Declension.

REFLECTION

The students really enjoy memorizing the endings when they are put to a song. It is no longer a chore. Since grammar and endings are so key to the understanding of a Latin passage, the students are better prepared (because they can remember the endings) to read a connected Latin passage with complete comprehension.

Nom	a	ae	us	i	—	es
Gen	ae	arum	i	orum	is	um
Acc	am	as	um	os	em	es
Abl.	ā	īs	o	īs	e	ibus

Abl pla intang.

91

Mihi praenōmen est____________________ Noun Drill Quiz

1. into the open space - in aream

Nom. Gen. Acc.-D.O. [✓ Acc.-Prep.] Abl.-Prep. Abl.-No Prep

[✓ S.] PL.

ārea, āreae, f. - [✓ 1st Decl.] 2nd Decl. 3rd Decl.

2. out of the ditch - e fossā

Nom. Gen. Acc.-D.O. Acc.-Prep. [✓ Abl.-Prep.] Abl.-No Prep

[✓ S] PL.

fossa, fossae, f. - [✓ 1st Decl.] 2nd Decl. 3rd Decl.

3. I see my brothers. - fratres

Nom. Gen. [✓ Acc.-D.O.] Acc.-Prep. Abl.-Prep. Abl.-No Prep

S. [✓ PL.]

frāter, frātris, m. - 1st Decl. 2nd Decl. [✓ 3rd Decl.]

4. They went with the coachman. - cum [illegible] raedario

Nom. Gen. Acc.-D.O. Acc.-Prep. [✓ Abl.-Prep.] [✓ Abl.-~~No~~ Prep]

[✓ S] PL.

[illegible]

raedārius, raedārī~~ī~~, m. - 1st Decl. [✓ 2nd Decl.] 3rd Decl.

5. The overseers are ordering the slaves. - vilici

[✓ Nom.] Gen. Acc.-D.O. Acc.-Prep. Abl.-Prep. Abl.-No Prep

S. [✓ PL.]

vīlicus, vīlicī, m. - 1st Decl. [✓ 2nd Decl.] 3rd Decl.

SEKOM
Bu
Привет

Languages Other Than English

PART II.3

The Pantheon..2
Roman Culture...11

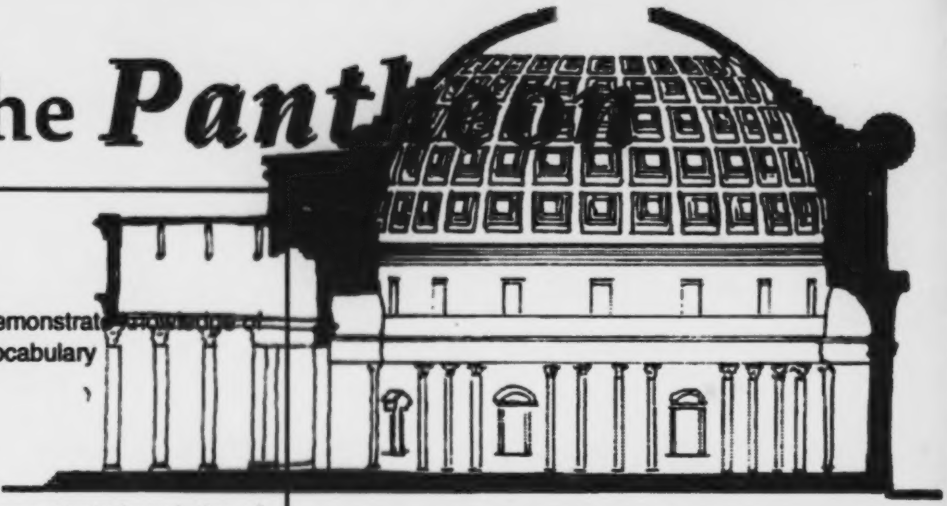
NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Languages Other Than English Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

http://www.nysed.gov

LATIN
Checkpoints B&C

Standards & Perfor

The Pantheon



LOTE

▲ demonstrate knowledge of vocabulary

LOTE

▲ demonstrate knowledge of antiquity

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Grade 10

This lesson respects the skills of included students who can fully participate in the group assignment and can write or dictate their essays, depending upon the classroom modifications specified by the IEP.

When using this unit for Checkpoint C, the brain-teasers require more sophisticated research (e.g., translate and place in historical context the inscription on the building, or identify modern buildings which use design elements or the name of the Pantheon.)

Resources

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Kostof, Spiro. *A History of Architecture: Setting and Rituals*, Oxford University Press, New York, 1985.

Longaker, Jon D. *Art, Style and History*, Scott, Foresman and Company, Glenview, Illinois, 1970.

MacDonald, William. *The Architecture of The Roman Empire*, Yale University Press, New Haven, Connecticut, 1965.

Oxford Classical Dictionary, Oxford University Press, Oxford, England, 1983.

Oxford Companion to Art, Oxford University Press, Oxford, England, 1979.

Rome of The Caesars. Italia Artistica Series No. 8, Bonechi, Firenze, 1984.

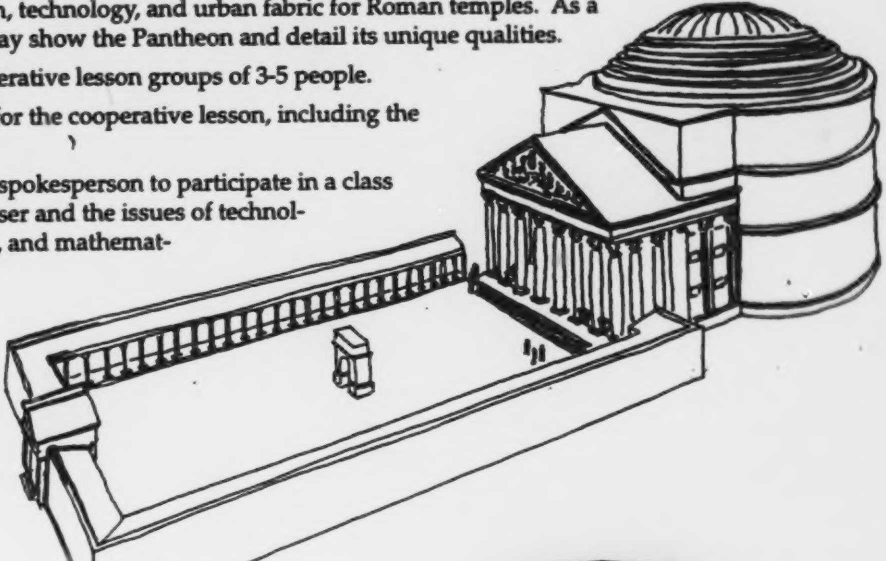
Ward-Perkins, John B. *Roman Architecture*, Harry Abrams, Inc., New York, 1977.

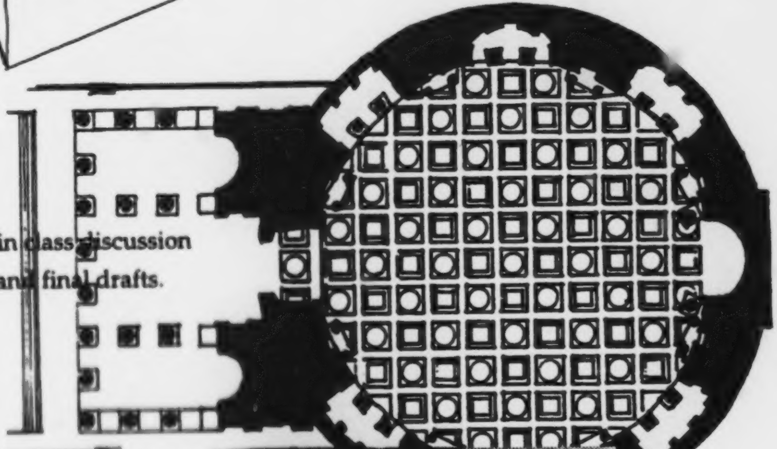
> ***Some students will use the famous painting by Panini as a visual guide and others will read information like that offered by Longaker. I like asking them to find information and color the layouts accurately because color often gets overlooked in architecture of ancient Rome.***
>
> Teacher

This lesson introduces Roman architecture as design, technology, and personal experience. It is a cooperative lesson which requires research, small group discussion, full class discussion, and an individual essay from each student.

The teacher:

- shows pictures, slides, and video clips of typical Roman temples and discusses with the class the general design, technology, and urban fabric for Roman temples. As a comparison, the teacher may show the Pantheon and detail its unique qualities.
- divides the class into cooperative lesson groups of 3-5 people.
- introduces the guidelines for the cooperative lesson, including the assessment.
- assigns groups to appoint spokesperson to participate in a class discussion of the brain-teaser and the issues of technology, scale, Roman religion, and mathematics in design which their group encountered during research.
- assigns each student to write an essay completing part in class and part as homework
- develops criteria and rubric for assessing essays.





The students:

- work in groups
- choose spokesperson to take part in class discussion
- write essays and complete rough and final drafts.

Do you suppose they worshipped here, you know, with haruspex sacrificing on an altar and stuff, or was this a public monument, like the Tomb of the Unknown Soldier?

Student

This very special temple is called the Pantheon. It was erected in Rome, beginning in 118 AD during the reign of the Emperor Hadrian, and it probably took about 100 years to finish it. A portico with a total of 20 columns, 8 across the front, supported a triangular pediment. Each column has a circumference of 14 feet. The columns have Corinthian capitals.

This portico abuts a cylinder with 3 levels. This is the main part of the building. The cylinder is roofed with a dome. Inside the Pantheon, the height from the floor to the top of the dome is 142 feet and the diameter of the circular plan is 142 feet, so that the interior space can describe a sphere. The walls at the base of the building are approximately 20 feet thick.

On the interior of the dome, there are 5 rows of coffers, each having 28 square shapes which decorate the dome and increase the illusion of space. At the top of the dome, there is a circular opening called an oculus, which is 27 feet in diameter and 7 feet thick.

Cut into the walls are 7 niches where there were originally statues of the 7 planetary gods. The Pantheon had statues of as many as 40 other gods as well.

I. Write the numbers used in this paragraph in Roman numerals:

118 CXVIII
100 C
20 XX
14 XIV
3 III
142 ~~CVIIII~~ CXLII

20 XX
5 V
28 XXVIII
27 XXVII
7 VII
40 XL

BRAIN TEASER: How old is this building? (Give your answer in Roman numerals, please). ~~MDCCCLXXXX~~ MDCCCLXXII

II. Using the underlined words, label the section and the plan of the Pantheon by writing each architectural word in the margin and drawing an arrow NEATLY to the appropriate part of the building.

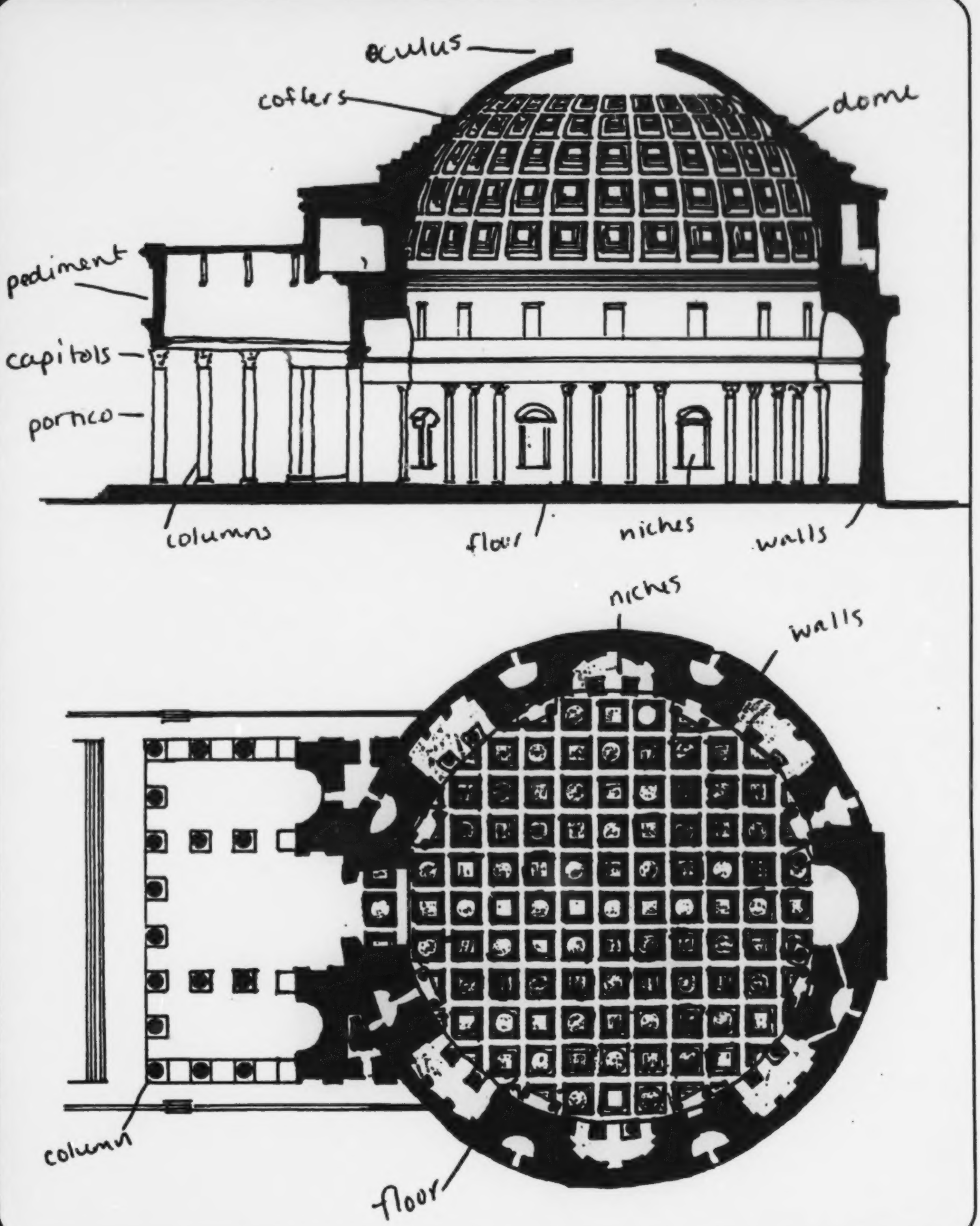
III. Name the seven planetary gods whose statues were in the niches.

1. Mercury
2. Pluto
3. Neptune
4. Saturn
5. venus
6. jupiter
7. mars

BRAIN TEASER: What two planets are not included?

earth uranus

Why not?


oculus
coffers
dome
pediment
capitols
portico
columns
floor
niches
walls
niches
walls
column
floor

IV. Color the section and plan in the correct colors.

V. Using your dictionary, look up the meaning of the Greek root, **PAN:** all, every, united

Write 5 English words which have this root. (Caution: check the roots very carefully in your dictionary.)

1. Pandora
(definition) first, mortal woman — opens a box letting out all human blessings.

2. Pangea
(definition) a landmass that split apart forming Gondwana and Laurasia.

3. Panoply
(definition) a complete suit of armor.

4. Panic
(definition) a sudden fear.

5. Pancreas
(definition) a long, large elongated gland situated behind the stomach & secreting dig. juic

BRAIN TEASER: Why might this building have been named the Pantheon?

Pan means all; united and theo comes from the word theology which is the study of gods, and goddesses. The pantheon was built to honor all of the gods and goddesses.

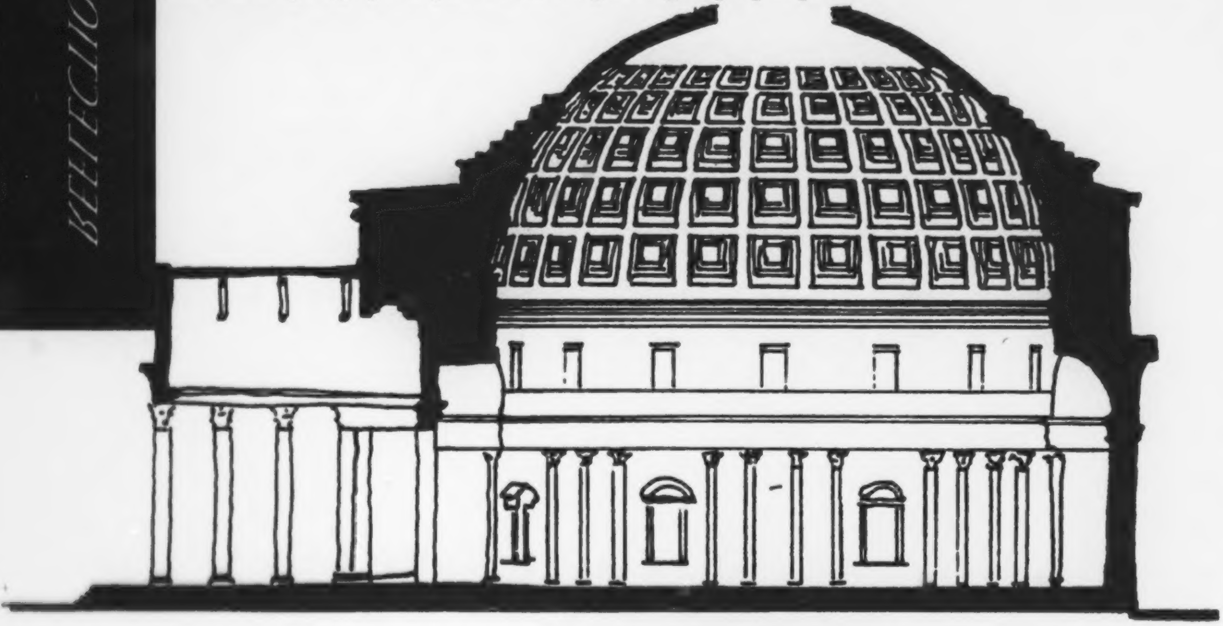
ASSESSMENT

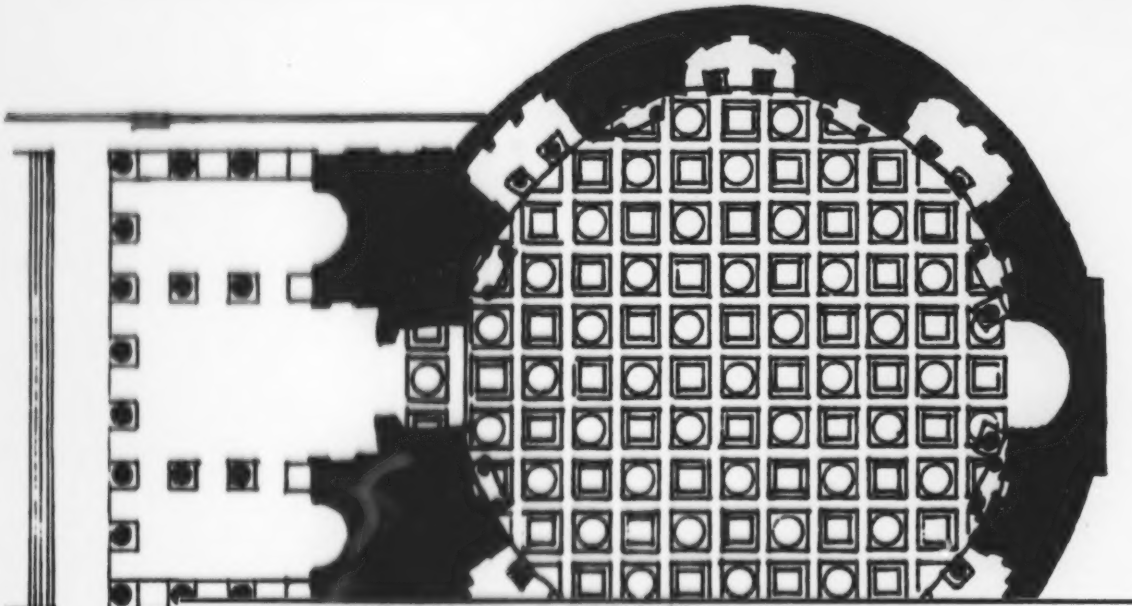
Rubric for Pantheon: Part C Essay

A	B	C	D	E
Shows imaginative use of class research	Shows acceptable use of class research	Shows only some use of class research	Shows very little use of class research	Shows no relation to the class research
Shows organization and clarity of expression	Shows satisfactory organization and clarity of expression	Shows some disorganization and lacks effective expression	Shows minimal organization and no clear expression	Shows so little organization or expression of ideas that it cannot be read logically
Incorporates derivatives relating to the senses	Incorporates some derivatives relating to the senses	Uses few derivatives relating to the senses	Uses very few or inappropriate derivatives relating to the senses	Uses almost no derivatives relating to the senses
Accurate use of facts and supporting detail	Acceptable use of facts and supporting detail	Few facts or supporting detail	Uses inaccurate information and no supporting detail	Very inaccurate; without fact or detail
Makes few or no errors in mechanics	Makes errors in mechanics that do not interfere with communication	Makes errors in mechanics that interfere with communication	Makes errors in mechanics that seriously interfere with communication	Mechanics overwhelm all communication
				Blank paper or assignment not done

REFLECTION

Students always seem to learn far more than a basic introduction to the architecture of Rome and the Pantheon in particular. This is evident when the class discussion proceeds with a panel format of group spokespersons relating their groups' perspectives.





HOW THIS UNIT CAN BE AUGMENTED:

Students can create a plaster model of the Pantheon. We do this over the course of several weeks in spare minutes long after the unit of study has been completed. This allows for a great deal of fine-tuning and also allows students to work independently in their free time. It is a great activity for following directions accurately and continuing the inquiry process by the students.

Directions for a model

Materials: a cylindrical form (we used a large canister which had had popcorn in it)
a hemispherical form (we used a mixing bowl)
a triangular pedimental shape (we cut down a cardboard box)
a rectangular form (a cardboard box)

N.B. These first 4 items should match in scale. This is the only tricky part of the model. It is useful to have a student discussion of these parts; despite having done a lesson on the Pantheon, it may be the first time some of them have really understood it three-dimensionally, even in this simplified way. Establish a scale and send students on a treasure hunt for several days to find, measure and bring to class the appropriate forms.

Time: discussion in class - 15 minutes

Additional materials: plastic wrap (Saran, Handiwrap, etc.)
plaster gauze
scissors
6-8 old pencils (for columns on the portico)
acrylic paint (tempra will crack)
a large piece of foamcore or other cardboard, preferably white
a pan of warm water
a plastic drop cloth
a hot glue gun
(The teacher needs a mat knife or Exacto knife.)

Directions:

Day 1 - Spread the plastic drop cloth. Fill a pan with warm water. Put the students in aprons or old shirts.

Cover each form with several pieces of plastic wrap. Cut the plaster gauze in manageable lengths, and dip it into the warm water briefly. Smooth the gauze over each form, until you have at least 5 layers. Between layers smooth the gauze and soften the plaster, so that the gauze texture melts away. It will work better if you place the plaster side of the gauze out.

Time: 20 minutes; clean-up 5 minutes

Day 2 - Let the plaster forms dry for 24 hours, (or more as convenient).

Day 3 - Remove the plaster shapes from the forms by peeling the plastic wrap away.

Cut the oculus and doorways with an Exacto knife. Build on the inside of the cylinder a ledge on which to rest the dome by hot gluing pieces of foam core or cardboard to the sides.

Meanwhile, trace the outside of the cylinder onto the foamcore base, and draw the paving design on it. Paint or use markers.

Glue the pediment to the rectangular form. Use pencils painted white or wrapped in one layer of plaster gauze to make "fluted" columns to glue onto the pediment. Glue this whole piece (pediment and rectangular piece to the foamcore base.)

Time: 1 class period

Day 4 - Painting the building can be as elaborate or simple as time and materials allow. Because the cylinder lifts off freely from the base and the dome lifts off from the cylinder, this is a three-dimensional model. My class cut strips of paper, drew and colored them with illusions of the interior niches, coffering, columns and statuary, and glued those pieces to the the inside of the cylinder.

LATIN
Checkpoints B&C

Standards & Performance

Roman Culture Capsules Brochure

LOTE
- ▲ demonstrate knowledge of vocabulary

LOTE
- ▲ demonstrate knowledge of antiquity

Students became engaged in the task and wanted to produce a quality product because they realized that other students would be using their leaflets.

> ***I gave the criteria for assessment to students when I introduced the assignment. I also used it during our conferences on their first drafts to show them what still needed improvement.***
>
> **Teacher**

Their brochures were to be used by Global Studies students studying Rome and also during the unit on Rome in the 6th grade.

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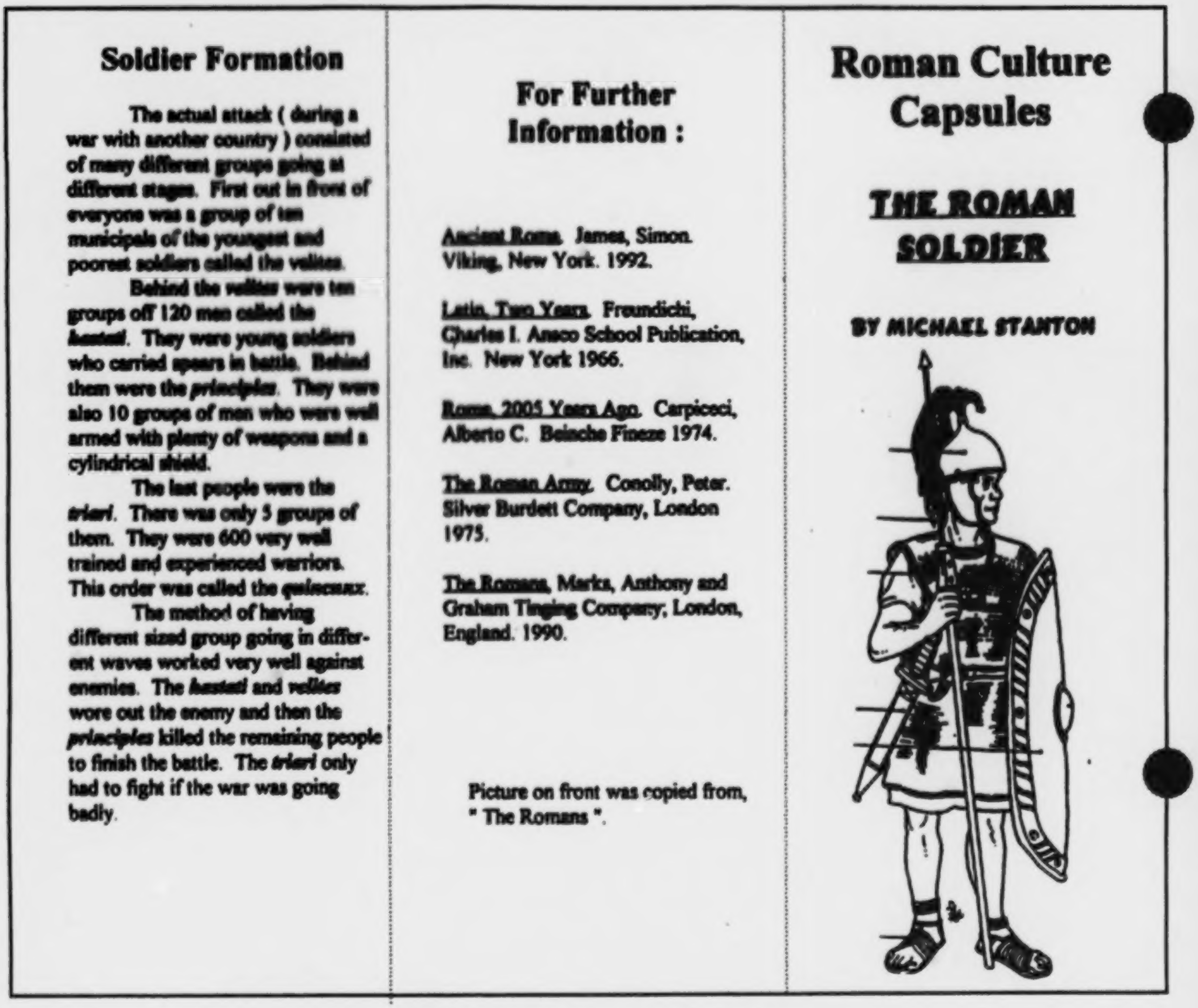
Grades 10-11

COMPONENTS OF PRODUCING A BROCHURE:

The lesson's purpose is to review and bring together a variety of components of culture, to allow students to demonstrate their English writing skills and to afford Latin students an opportunity to share their knowledge in a meaningful way.

The teacher:
- discusses what makes a good brochure
- shows a variety of brochures collected from the community



Soldier Formation

The actual attack (during a war with another country) consisted of many different groups going at different stages. First out in front of everyone was a group of ten municipals of the youngest and poorest soldiers called the velites.

Behind the velites were ten groups off 120 men called the *hastati*. They were young soldiers who carried spears in battle. Behind them were the *principles*. They were also 10 groups of men who were well armed with plenty of weapons and a cylindrical shield.

The last people were the *triari*. There was only 5 groups of them. They were 600 very well trained and experienced warriors. This order was called the *quincunx*.

The method of having different sized group going in different waves worked very well against enemies. The *hastati* and *velites* wore out the enemy and then the *principles* killed the remaining people to finish the battle. The *triari* only had to fight if the war was going badly.

For Further Information :

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The Roman Army. Conolly, Peter. Silver Burdett Company, London 1975.

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Picture on front was copied from, " The Romans ".

Roman Culture Capsules

THE ROMAN SOLDIER

BY MICHAEL STANTON

- has books available in the classroom about ancient Rome
- alerts the librarian to the impending research needs
- encourage students to access the Internet for information
- confers (outside of class) with each student on first draft one week after giving assignment
- help students use the computer for layout and production of their information.

The student:

- review their class notes to find an area of interest to them
- research chosen topic
- write narrative for brochure, including appropriate bibliographical references
- confer with teacher before writing final draft
- decide about graphics and presentation.

BEST COPY AVAILABLE

The Soldier's Life

In the Roman army, any man between the ages of 17 - 46 could be called to serve. Although they were not required to fight more than 16 or 17 separate campaigns, many people enjoyed the army and stayed in it and became full time professionals.

When a person entered the army, he had to say an oath. In the oath he swore an allegiance to his commander. Later the allegiance was changed to the emperor. Training took place everyday and it was very hard. The soldier practiced swimming, running, jumping, javelin throwing, and fencing. Three times every month the whole army had to go on routine marches for 18 miles and a pace at 4 or 5 miles an hour had to be kept.

Copied from, " The Romans "

For punishment a soldier was flogged. If a entire legion disobeyed then their food was reduced. If a mutiny was suspected then every ten person in the army were killed. They were lined up and every tenth person was brought to be killed. This was called *decimatio*. We get the English word decimate from it.

Because of the rough terrain, the soldiers had to carry all their equipment on their back. They carried food, tools for digging and building, two heavy wooden stakes for camp fence, cooking pots, and all other personal belongings.

Some of the soldiers did more than just fight. Many were trained to be surveyors, engineers or stonemasons. Some supervised the construction of roads, buildings, and canals. Soldiers had to buy their own food though, which cost about one-third of their wages. Meals consisted of : cheese, beans, and bread or gruel made of wheat or barley. For drink they had water or *posca*, which was a cheep sour wine.

The soldiers had to serve for 25 years before they could be discharged in order to receive a pension. They were given an amount of money or some land to farm.

The Soldier's Uniform

When a person entered the army he received a brand new uniform. Unfortunately, he had to pay for it. It came out of his wages.

Under his armor a soldier wore a tunic made of wool or linen. Under this was a groin-guard made of leather and metal. In cold weather though, the soldier was given woolen cloaks. Woolen trousers were also worn to keep the soldier warm.

A scarf was worn on the soldiers neck to stop the armor from scratching the neck. Vests were worn made of fine chainmail. The soldier wore heavy sandals which were studded with nails. Above the sandals were metal leg protectors over the skins. On their heads they wore helmets made of metal with a side piece to cover the cheek.

Copied from, " The Romans "

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Assessment

Roman Cultural Brochures NOMEN_____________

Criteria

Cover (10 pts)

Attractive, neat, appealing
Invites the reader to look inside
Theme of the topic is reflected by the design, the paper or the graphic
Includes : a. general topic
b. individual topic
c. by line

Content (25 pts)

Neat, organized and easy to read.
Information is accurate
Information is relevant and has been chosen wisely
Demonstrates knowledge and understanding of the content
Contains appropriate visual/s

Clarity (10 pts)

Writing is clear and effective
No spelling and grammar errors

Format (10 pts)

All panels are filled
3-5 sources included
Visuals cited

GRADE________

Comments:

REFLECTION

REFLECTION

In addition to reviewing culture, an important component of the brochure was that my students saw a real-life purpose for their work.

Bu
SEKOM
Привет

Languages Other Than English

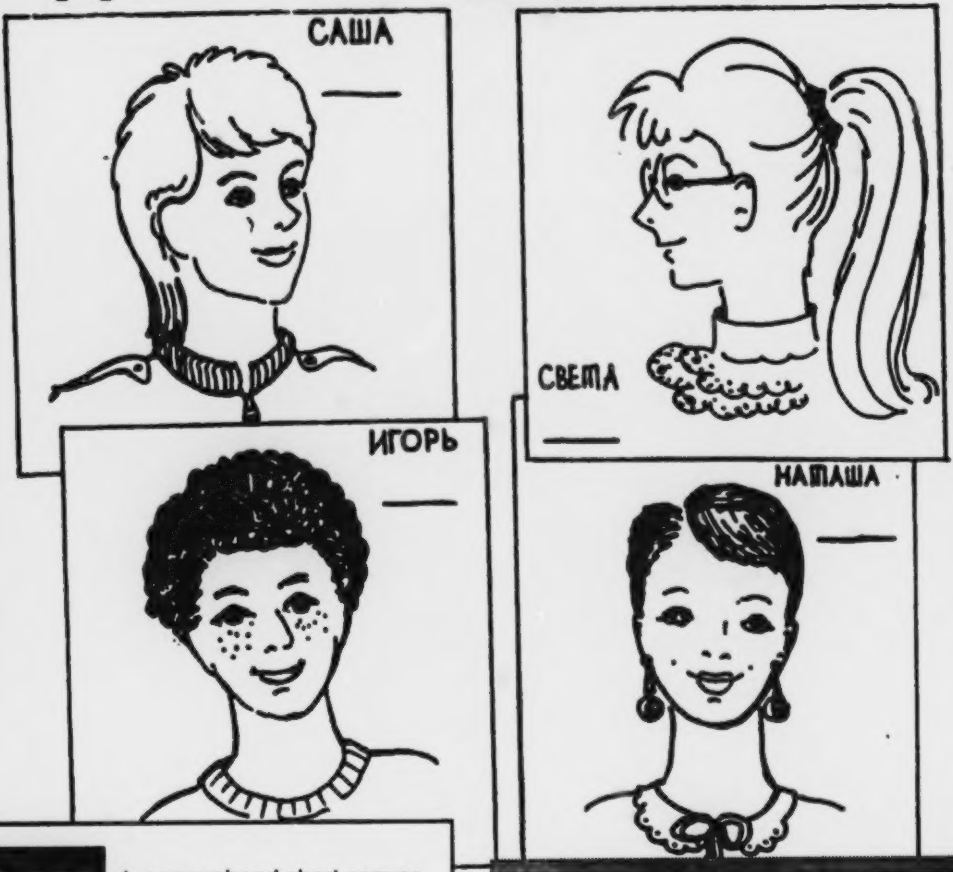
PART II.4

Appearance and Description 2
Family and House..5
Imparfait & Passe...8
Pablo Neruda..12

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Languages Other Than English Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

http://www.nysed.gov

Appearance & Description



LOTE
- ▲ comprehend short conversations
- ▲ employ range of tenses

LOTE
- ▲ exhibit comprehensive knowledge

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Grades 10-11

This unit for second-year Russian classes combines the use of e-mail, computer skills in Russian, music, art, and collages. My objective was for them to integrate new vocabulary so that it might become personal and a solid part of each student's vocabulary base.

Resources
- ■ computer with Russian (Cyrillic font)
- ■ e-mail access at school
- ■ teacher counterpart in another school/ country

The most salient feature of this undertaking was that it was based on live texts written by students' peers in Russia. These Russian students became the students' models for writing and this helped them make far fewer errors. Especially motivational was the knowledge that their descriptions would be sent to the partner school.

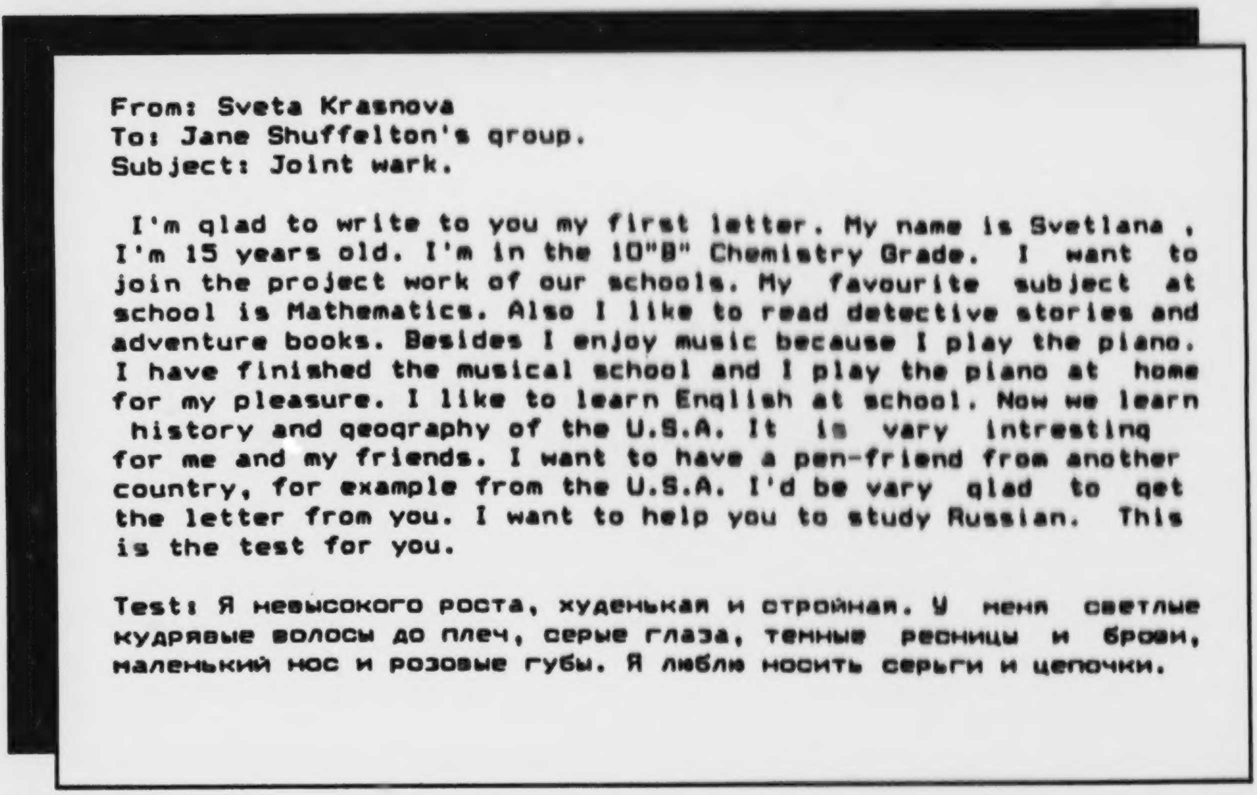
Approximately 10-15 (45 minute) classes were devoted to the entire activity. However, this could be a pen pal endeavor which continues throughout the year.

What did the teacher do?

- downloads, prints, and copies e-mail messages in Russian that describe the appearance of students in partner school in Russia
- uses students in the class to demonstrate new vocabulary which appears in the messages
- assigns students to write their own descriptions
- demonstrates how to use computer with Cyrillic font and software for e-mail to Russia
- correct student E-mail descriptions before they type them and send to Russia.

The students will:

- read e-mail
- fill in vocabulary lists from e-mail
- describe themselves orally with partner, then compose descriptions
- type descriptions in Russian on the computer
- send e-mail descriptions to pen pal in Russia



From: Sveta Krasnova
To: Jane Shuffelton's group.
Subject: Joint wark.

I'm glad to write to you my first letter. My name is Svetlana , I'm 15 years old. I'm in the 10"B" Chemistry Grade. I want to join the project work of our schools. My favourite subject at school is Mathematics. Also I like to read detective stories and adventure books. Besides I enjoy music because I play the piano. I have finished the musical school and I play the piano at home for my pleasure. I like to learn English at school. Now we learn history and geography of the U.S.A. It is vary intresting for me and my friends. I want to have a pen-friend from another country, for example from the U.S.A. I'd be vary glad to get the letter from you. I want to help you to study Russian. This is the test for you.

Test: Я невысокого роста, худенькая и стройная. У меня светлые кудрявые волосы до плеч, серые глаза, темные ресницы и брови, маленький нос и розовые губы. Я люблю носить серьги и цепочки.

ASSESSMENT

The assessment is unusual in its very authenticity: if students cannot be understood by their counterparts in Russia, then they have not communicated effectively. However, the students wrote their own descriptions as homework, then any mistakes were underlined and the second draft was graded for 15% of the 10-week grade. The criteria for that grade is as follows:

	VOCABULARY	GRAMMAR	PRESENTATION
4	Uses new vocabulary from the e-mail; appropriately uses enough detail to completely describe hair, eyes, height. Eg., "I have long, curly brown hair."	Very few mistakes in spelling, adjective agreement, case endings	A long paragraph that thoroughly describes many aspectls of personal appearance with details such as "long brown curly hair, a round face, dark brown eyes, medium height, a small mouth and small feet"
3	Uses some new vocabulary, but is not thorough. Eg., "I have long brown hair."	More mistakes in spelling, agreement, case endings	A fairly long paragraph with less detail or with one aspect of appearance omitted
2	Relies mostly on words previously learned. Eg., "I have brown hair." (The word "brown" is a Russian 1 word.)	Many mistakes, especially in agreement and case endings	A short paragraph with little detail and simple descriptions limited to a few aspects such as hair, eyes, height.
1	No new vocabulary	Little awareness of correct forms	A very short paragraph with only one or two aspects briefly described

REFLECTION

Before this unit students have had one year of Russian and will have learned basic vocabulary, singular and plural forms of nouns and adjectives in three cases. This tends to be the vocabulary unit that students remember best, and can recall best when it returns as a writing topic. A natural follow-up unit is one on health.

This lesson could be augmented as follows:

- use new vocabulary to have students draw a head representative of a teacher dictating in Russian. (eg., "Now draw eyes, short nose, etc.")
- have students bring in collage illustrations to practice labeling of new vocabulary
- learn Russian songs that incorporate descriptive vocabulary
- using portraits of famous Russians (Pushkin, Anna Akhmatova, Raisa Gorbacheva), assign one to each student to describe in both oral and written presentation.

Family and House *Multi-Media* Project

LOTE
- ▲ comprehend language
- ▲ call upon repetition
- ▲ compose informal notes

LOTE
- ▲ use some cultural traits

Resources:
- ■ CD-ROM multi-media software (e.g., Monstrous Media, Kid Pix, HyperStudio)
- ■ individual computer disks for each group to save its work
- ■ computer lab setting or access to computers on a continuing basis to allow for teacher help

> ***After doing this assignment, students will have the knowledge to use this type of multi-media technology for other projects they do in other classes.***
>
> Teacher

Students were given the rubric that would be used to assess the project.

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Grade 8

The purpose of the lesson is to review vocabulary dealing with the family and the home.

Students receive a class period of instruction on how to use the CD-ROM software.

What did the teacher do?

- learned how to create a multi-media slide show for two reasons:
  1) to be able to better help the students; and
  2) to provide an example of what the students were to create.
- gave the students the assignment and the criteria and the rubric after showing the model.

How did students create their project?

- they selected partners
- went to computer lab and wrote text about their French family
- worked on their slide shows independently.

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This activity is the first in the students' use of technology in French class

La Famille et la Maison
Multi-media project
French 8

So how's life with a French family going? Everyone back at PYMS is wondering what it's like to live with a French family. Over the next few weeks, I'd like you to prepare a mini-biography about a French family and home. Since we want to hear and see this family, you are going to be preparing a computer multi-media presentation.

A. CRITERIA: Groups of 2

Each "page" of your presentation must have graphic(s), text, and voice.
As you create each page of your presentation, you will add graphics to the page, type in the French text for that page, and record your voice onto the computer, reading the text you wrote for that page.

All text must be accurate (spelling/ grammar, etc.) and all pronunciation must be correct.

B. Your Presentation MUST include:

- a minimum of 10 "pages"
- all members of your "family" - at least five different members
- occupations for at least 2 members; adjectives for at least 2 members; and ages for at least 2 members
- at least 3 rooms in your "house"; each room must include furniture.

SAMPLE STATEMENTS:

For family members:	Le père s'appelle Pierre. Je vous présente la mère, Sophie. Jean est le frère.
For occupations:	Le père est médecin. La mère est médecin.
For adjectives:	Le père est grand. La mère est grande.

ASSESSMENT

French 8 Multimedia Rubric

	4	3	2	1
CONTENT	Student has included all required topics. Topics are presented in a wide variety of ways.	Student has included all required topics, using little variety in presentation.	One or two topics are missing from the presentation.	More than two topics are missing from the presentation.
COMPREHENSION	Both written and spoken text are easily understood.	Written and spoken text are understood after listening/reading more than once.	Difficulty in understanding parts of either the written or spoken text.	Difficulty in understanding parts of both the written and spoken text.
COMPETENCE	There are very few errors in the written and spoken presentation.	There are some errors in the written and spoken presentation.	There are several errors in the written and spoken presentation.	There are many errors in the written and spoken presentation.
CRAFTSMANSHIP	Students show a strong knowledge of how to work with the software. Presentation uses graphics, text, sound, etc. in a variety of interesting ways.	Students show a basic knowledge of working with the software. Presentation uses graphics, text, and sound, etc. accurately.	Students show minimal knowledge of working with the software. Presentation does not use a variety of the required tools (graphics, text, sound).	Students show lack of knowledge of working with the software.. Presentation is missing some of the required tools (graphics, text, sound).

REFLECTION

Students seemed to remain very engaged for the time that was spent in the computer lab, despite the distractions of other students working close by. Next time, though, I would schedule 1-2 more class lab periods since they needed a great deal of time to input their graphics, voice, and text. I would also set aside more checking on their rough drafts before they go to the lab for the first time.

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FRENCH
Checkpoint B

Standards & Performance

IMPARFAIT & PASSE COMPOSE

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Grades 10-11

Resources:
- One French speaking adult in the school to be police person in "robbery"
- Polaroid camera for "mug shot"
- Video camera for student "TV news broadcast"
- Videotape of actual French news broadcast showing reporting of similar incident

This event always gets attention from other teachers and students as the participants enthusiastically share their experience with others. Colleagues consistently seek to make this activity a part of a larger interdisciplinary set-up.

LOTE
- ▲ employ range of tenses
- ▲ exhibit spontaneity
- ▲ produce written narratives

LOTE
- ▲ understand influences on communication

Students need to know how to form the imperfect and passe compose and their commensurate specific uses in narrative.

Teaching terminology or culture in interactive manners is now common in our classrooms: students LOVE to role-place a scene in a restaurant, the post office, or chat in French on the Internet. . . but when it comes to grammar, we are dealing with a BEAST. My concern in this particular lesson was to make an intricate usage of French grammar as practical, fun, and interactive as possible. Through dramatization, role playing and group work, I succeeded in making French 3 students understand when to use either the imperfect or passe compose in a given past French context. I wanted to create surprise, laughter, interest, and to appeal to multiple intelligences among the French students while teaching grammar in a lively context.

To achieve these objectives, a 'robbery scene' is planned between the French teacher and a student about a week previous to the class. The dramatization of the scene is followed by a group news report of the event.

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Script du journal télévisé de TJ1- le 28 février 1997
Journalistes et rédactrices: Malika Kapadia et Kristin Cook.
Témoin: Nicole Strait
"Poirot": Merfedith Allen
Portrait Robot dessiné par Nicky Wopperer

I get it now Mrs. Stickler!

- Je m'appelle Malika
- Et je m'appelle Christina!
- C'est le soir du 28 février et vous regardez TJ1
Nous avons des informations au sujet d'un vol au lycée de Mercy en ville. C'est un lycée pour femmes.
- Les étudiantes qui parlent français on été surprises à l'improviste quand un jeune homme avec un pistolet est entré dans la classe. Il a dit qu'elles mettent les mains en l'air, qu'elles ne bougent pas et il a demandé leurs bijoux.
- Après, il a pris leur bijoux et il a tiré sur une étudiante dans la classe. Cette étudiante est encore aujourd'hui dans le coma à l'hôpital Général de Rochester.
Le cambrioleur a voulu sortir de la salle en courant mais la police est entrée dans la salle et l'a arrêté.
Quand il est allé à la prison, il s'est arrangé pour s'échapper.
Nous avons une interview avec Nicole, une témoin du crime.

- Nicole, dites-nous votre réaction au crime!
- J'avais très peur. Le criminel était très agressif! Je n'ai jamais vu un épisode simliaire. Quelle horreur!

Et maintenant, nous vous passons notre collègue détective qui va vous donner le portrait robot du malfaiteur.

Inspecteur Poirot:

"Jean-Paul l'exterminateur-Louis est un voleur très dangereux. Il a tué quatre hommes et une femme. Jean-Paul mesure un mètre soixante. Il a les yeux bleus et les cheveux bruns. Il est fier de son tatouage, un pistolet violet, qui est situé sur son bras gauche. Il porte toujours un grand manteau et un pantalon bleu. Il a perdu l'eil gauche dans une bagarre et il porte un cache-oeil. Si vous le voyez, soyez très prudents et appelez la police!"

TEACHER SETS THE SCENE FOR EYEWITNESS ACTION

- Develops French script and enlists actors from outside of class to surprise the class.
- Takes part in scene by calling "police."
- Becomes French newsperson and interviews witnesses after the incident.
- Writes all questions on large easel; one set of questions is in passe compose; one in imperfect tense.
- Assigns students to write a news report of the events. Students work individually or in teams depending upon the class/students.
- Assesses student writing using rubric with which students are familiar throughout the year.

STUDENT RESPONSIBILITY DURING AND AFTER THE "INCIDENT"

Students use target language only to:

- participate orally during scene
- answer news reporter's questions about what happened
- write eyewitness news account using both tenses.

THIS LESSON COULD BE AUGMENTED WITH

- Student "Want-Ad" posters
- Oral presentations as the on-camera newsperson
- Listening comprehension exercise of the real French news broadcast

Assessment

ASSESSMENT

Using these rubrics on a regular basis to grade French portfolio work, even though I am convinced of their fairness and am a fan of authentic assessment, I would sometimes get frustrated about the time involved in correction and assessment. Beware! and smile.

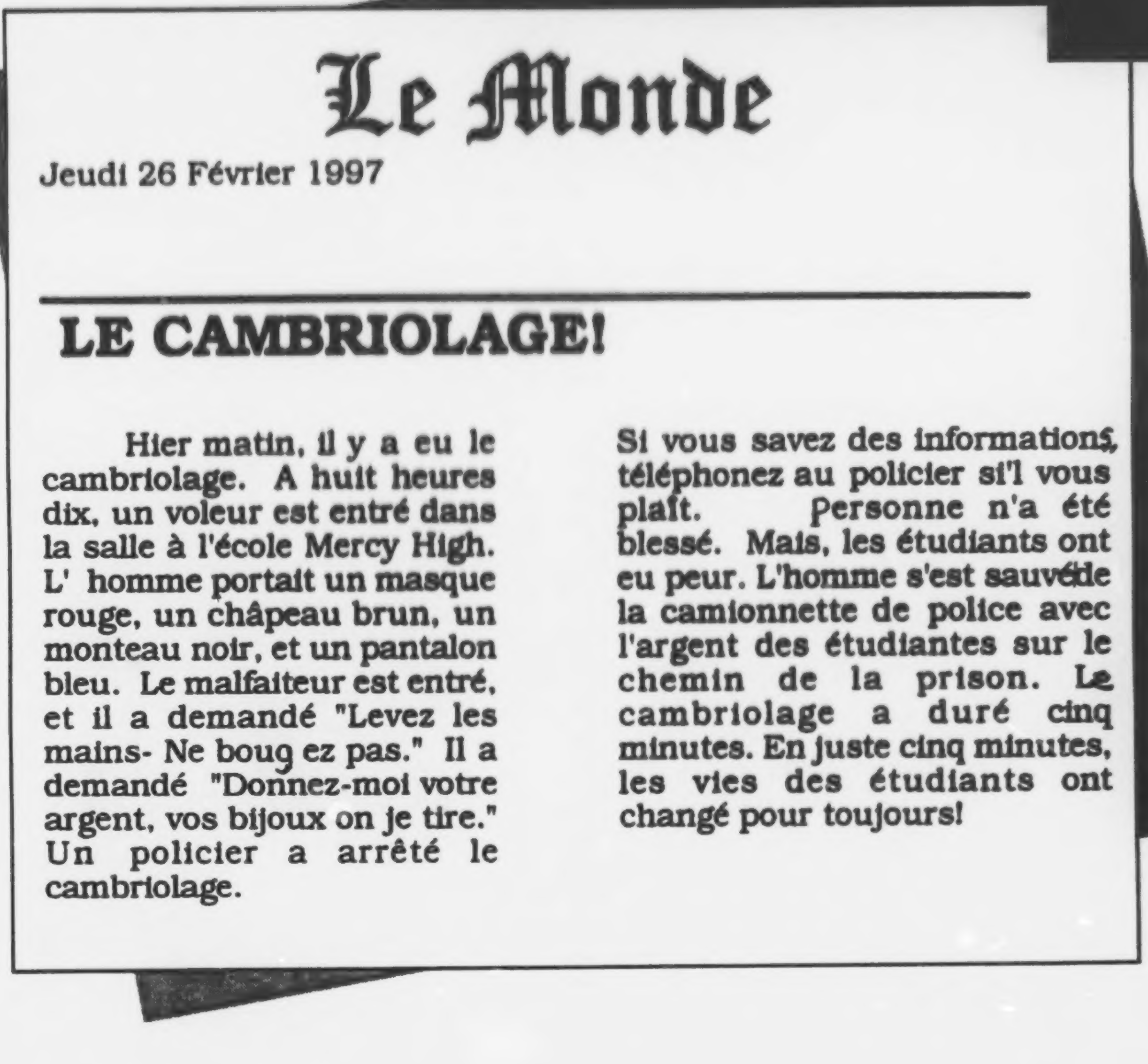
Portfolio French 3 Compositions and projects.
GRADING RUBRICS: Madame Sheckler-Cheniaux

Grammar	Vocabulary	Thought	Length	Spelling	Appearance/ presentation
4 Demonstrates superior command of new grammatcal structures and uses verbs 92-100% corectly.	Consistently uses variety of level 3 vocabulary correctly.	Demonstrates originality. organization creativity, insight and analytic abilities.	Exceeds minimum length.	Excellent.	Very creative; directions respected Neat and attractive. Shows cultural understanding and effort in research.
3 Demonstrates general understanding of new grammatical structures and basic comand of grammar including verbs used 83-91% correctly.	Uses some level 3 vocabulary correctly.	Shows some thought in writing.	Writes minimum length.	Mostly correct.	Followed directions. Simple but neat presentation.
2 Demonstrates limited understanding of both new and old grammatical structures. Verbs are used 73-82% correctly.	Uses little level 3 vocabulary.	Shows little thought in writing. Lacks organization. Focus wanders. Very sketchy.	Writes minimum length.	Less than 75% of spelling and punctuation correct.	All directions were not respected. Presentation isn't professional. Not much creativity shown:
1 Extremely poor grammar interferes with communication.	Uses mostly simple level 2 vocabulary.	Shows no thought in writing. Mechanical presentation and numerous repetitions.	Does not meet quantitative requirement.	Very poor erroneous spelling and punctuation Incomprehensibilities recurring.	Presentation is sloppy or incomplete. Directions were not followed. Partially or completely off-task.

RUBRICS VALUES ON 1-100 SCALE:
4— 92%-100%
3— 82%- 91%
2— 72%- 81%
65%- 71 %

REFLECTION

This activity was even more successful this year as students seemed really to enjoy not only the surrealistic effect of the robbery scene, but also their responsibilities involved in the follow-up work.



Le Monde

Jeudi 26 Février 1997

LE CAMBRIOLAGE!

Hier matin, il y a eu le cambriolage. A huit heures dix, un voleur est entré dans la salle à l'école Mercy High. L' homme portait un masque rouge, un châpeau brun, un monteau noir, et un pantalon bleu. Le malfaiteur est entré, et il a demandé "Levez les mains- Ne boug ez pas." Il a demandé "Donnez-moi votre argent, vos bijoux on je tire." Un policier a arrêté le cambriolage. Si vous savez des informations, téléphonez au policier si'l vous plaît. Personne n'a été blessé. Mais, les étudiants ont eu peur. L'homme s'est sauvéde la camionnette de police avec l'argent des étudiantes sur le chemin de la prison. Le cambriolage a duré cinq minutes. En juste cinq minutes, les vies des étudiants ont changé pour toujours!

SPANISH
Checkpoints B&C

The Poetry of

Pablo Neruda

Standards & Per

LOTE

- ▲ understand live presentations
- ▲ employ range of tenses
- ▲ read materials for native speakers
- ▲ use contextual cues
- ▲ read independently
- ▲ produce written narratives

LOTE

- ▲ draw comparisons
- ▲ recognize cultural variations
- ▲ understand influences on communication

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Grades 10-11

The purpose of this lesson is to expose students to the poetry of Pablo Neruda. Once familiar with Neruda's style they write odes to common things and subsequently create videos featuring their odes.

Procedure

1. Students receive a teacher written biography of Pablo Neruda in Spanish. They read the biography in small groups.

2. Students fill in a graphic organizer. The organizer divides Pablo Neruda's life into several periods of time. The students take notes in each time period about the highlights of Neruda's life. Each group will take a turn at filling in the transparency copy of the graphic organizer while presenting to the entire class. These mini-presentations will be done in Spanish.

3. HOMEWORK: Quiz on the biography. Allow students to use the graphic organizer to answer the quiz questions. (Students are not aware that they will be able to use the graphic organizer on the quiz ahead of time.)

4. In order to set the tone for this lesson, ask students to write in their journals about their general feelings/perceptions on poetry. (eg., Do they like to write poetry?; Why or why not?; Do they like to read poetry?; Why or why not?; What kind of poetry do they like/dislike?; etc.)

Español III
Proyecto Final—Pablo Neruda

Nombre ________________________

The culminating project for this unit on Pablo Neruda will involve the making of a video tape of an ode you win write using visuals and music.

DATES:

* Rough draft of the ode due______________ * Final copy of the ode due ______________

* Video taping of the ode on______________ * Viewing of videos in class______________

REQUIREMENTS:

1. You win be working alone or in groups of one or two.

2. Write an ode to a **common object** of at least 50 words (for each member of the group) and include at least 2 metaphors or similes. Be sure to develop your images well in the style of Pablo Neruda.

3. A rough draft of the ode will be cued for errors. You will be required to re-write the ode to make all corrections.

4. The first copy of the ode will be video taped in class using visuals and music.

5. Rehearse your video presentation before taping in class. All members of a group will be expected to read/recite equal parts of the ode.

GRADING:

Your ode will be graded on originality, creativity and interest level, as well as quality of grammar. Your video tape will be graded on the use of prepared materials, your comfort level with the reading/reciting, pronunciation, vocabulary, and fluency, as well as setting, lighting and sound quality. Both will be graded on how well you work together as a group to develop this project.

You will be scored as follows:

* Rough draft	50 pts. (4 on rubric)
* Final copy	50 pts. (4 on rubric)
* Video taping of the ode	100 pts. (4 on rubric)
* Viewing of videos in class/critiques	50 pts. (4 on rubric)

5. **HOMEWORK**: Define the words *metaphor*, *simile*, and *ode*.

6. In small groups, students agree on one definition for *metaphor* and *simile* and create various examples of each. For *ode* they list titles of odes they know. Each group presents its definitions and examples.

7. Using props (several different sized scissors), read *Oda a Las Tijeras* to students . Students are asked to complete a graphic organizer by jotting down words, phrases, or by drawing pictures for the images the ode evokes.

8. Read *Oda a La Guitarra* to students as an audio cassette of guitar music plays as background. Again, students complete a graphic organizer by jotting down words, phrases, or drawing pictures for the images the ode evoked.

9. In small groups, students, using a graphic organizer, compare a bicycle to an insect and a skeleton (two images from Neruda's, *Oda a la Bicicleta*). After they generate ideas they share them with the class.

10. Students read *Oda a La Bicicleta* and compare and contrast their ideas with Neruda's images.

Oda a los Lucy Charms

Corazones,Estrellas,Herraduras, Tréboks,y Lunas Azules,
Una Cornucopia de cosas,
Ellos satisfacen el hambre del ayuno de la noche,
Ellos te hacen sucumbir al dulce sabor del malvavisco,
Corazones,Rojo igual que la sangre latiendo dentro de tí,
Estrellas, las Estrellas en el cielo, Tú quieres contarlas,
Herraduras, desechos de un método de viaje,
Tréboles, la suerte de los Irlandeses invitándote a comerlos,
Y Lunas Azules, un cereal tan bueno vendrá una vez en una luna azul.

11. **HOMEWORK**: Students are given four themes to choose from Ñnumbers, books, onions, and sadness. They brainstorm metaphors/similes for one of these themes.

12. Students are divided into groups by the themes they choose. Within the groups, they share ideas that each one comes up with and make a list of the images they like best as a group. They then present to the class.

13. Students within the same groups are given a copy of the ode with the same theme they select for homework. They read the ode and create a vocabulary list. Next, they compare and contrast their ideas with Neruda's images.

14. Show the class a short videotape on Pablo Neruda. In the video there is a brief biography of Neruda's life, clips from the movie *Il Postino*, and many personalities (Sting, Marlo Thomas, Madonna, Julia Roberts, etc.) reading passages from Neruda's poetry. This video serves as a model of a culminating activity.

15. Students are given a written description of the culminating activity and two rubrics (one for the ode and one for the video). This project requires students to write an original ode to a common thing and create a video featuring the ode.

16. Students work alone, in pairs, or small groups to write an ode. After writing a rough draft, they are cued for errors and do a rewrite. Final drafts are taken to the computer lab for word processing.

17. Students develop a storyboard for their video, select background music, props and visuals, and rehearse the presentation.

18. View the videotapes.

> ***The students created some beautiful odes and videos through which they continued to develop their skills in collaborative work, communication and technology, and organizational skills.***
>
> Teacher

ASSESSMENT

I was able to partially assess each video through each of three viewings: 1) when I previewed before showing in class; 2) during the class viewing; 3) at home after all class presentations.

Throughout the development of the culminating activity students were able to self-assess using the rubrics.

Español III Nombre ________________
Proyecto Final- Pablo Neruda
Rubric - Ode

	Vocabulary	Theme	Metaphors/Similes	Grammar	Collaboration
4	Uses vivid and varied words.	Excellent use of symbolism to develop the theme.	Uses interesting metaphors and/or similes (at least 2)	Few or no errors are present.	All members worked well together. Work is divided equally among all.
3	Uses a variety of words.	Very good use of symbolism to develop the theme.	Uses interesting metaphors and/or similes (at least 1)	Several errors are present.	All members worked together most of the time. Work was divided equally most of the time.
2	Uses very limited vocabulary.	Good use of symbolism to develop the theme.	Uses boring or ordinary metaphors and/or similes. (at least 2)	Many errors are present.	Members worked together some of the time. Work was divided equally some of the time.
1	Uses vocabulary incorrectly.	No symbolism is used to develop theme.	Uses boring or ordinary metaphors and/or similes. (at least 1)	Poor use of grammar that interferes with understanding.	Members did not work well together. Work was not divided equally.
0	Uses too much English to be understood.	No development of theme.	No metaphors and/or similes are used.	Grammar is so poor that the ode is not understandable.	Members did not work together. Work was not divided equally.

REFLECTION

The next time I teach this unit I hope to include video clips from the movie, *Il Postino*. I would also stress the use of the Spanish/English dictionary when writing their own odes so that they have increased practice with new vocabulary. I would further emphasize the use of the rubric for self-evaluation, and to this add a component for peer evaluation.

ODA A LA GUERRA

Guerra
lágrimas de una madre
gritos de un bebé
chillidos de tristeza

Guerra
tempestad de truenos
hecho por hombre
balas de lluvia
bombas de graniza
obscuridad en un día de sol

Guerra
la casa del diablo
la casa del odio
muerte
comida por el malvado
el campo de batalla
el campo de juego del diablo

Guerra
un juego de ajedrez fatal
niños como peones
mundo sin paz
castigar el inocente
servir el malo

Guerra
un funeral
algún día quieto
siempre sangriento
lleno de pesadumbre
y de odio

Guerra
buena y mala
ambos deciden perdonar
Guerra
sangre y lágrimas
Guerra

Bu
SEKOM
Привет

Languages Other Than English

PART II.5

Village Francophone....................................2
Le Retour de Martin Guerre..........................10

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Languages Other Than English Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

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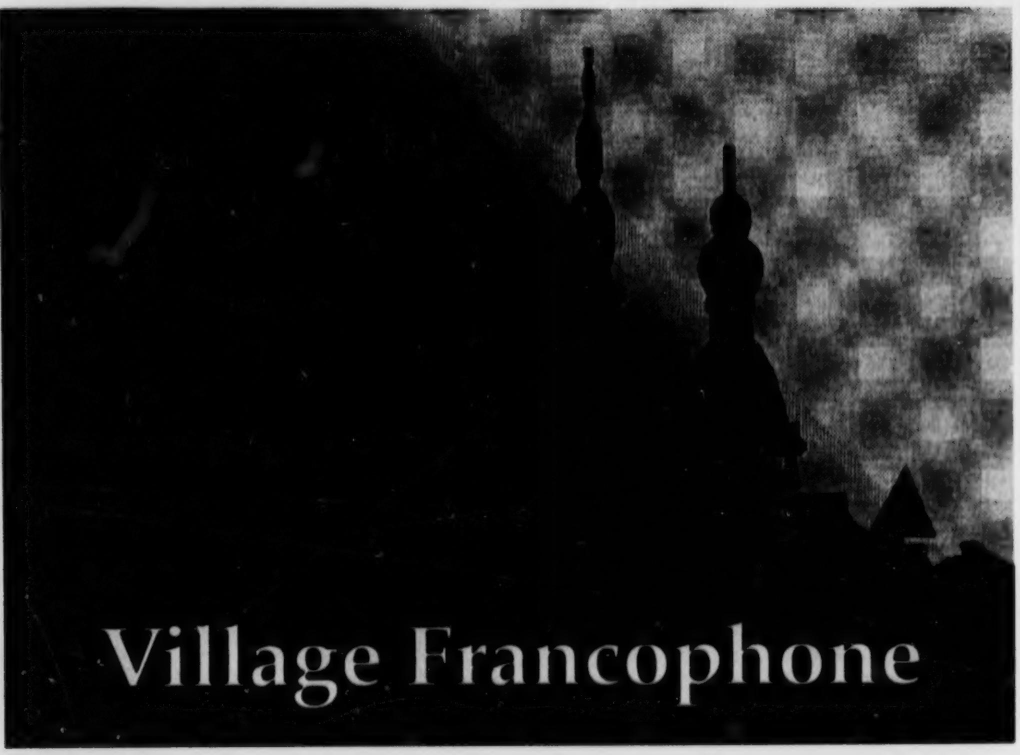
FRENCH
Checkpoint C

Standards & Perfo



Village Francophone

LOTE
- ▲ understand standard speech
- ▲ discuss range of topics
- ▲ use range of idioms

LOTE
- ▲ model spoken language

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Grade 11

Village Francophone is a six-week unit in which students work together to create their own French-speaking village in the classroom. The impetus for creating this unit is *The Game of Village, Inc.*, an educational program and summer camp that originated in Nelson, New Hampshire. As adapted for a high school Intermediate French classroom, *Village Francophone* retains some of the core principles of *The Game of Village,* while recognizing that a project designed for middle students in the woods and fields of New Hampshire must be modified somewhat. The original version includes building miniature houses, claiming and developing land (homesteading), and making small dolls, activities that may not be appropriate.

La Nouvelle Identité

Les aspects obligatoires à présenter

votre nom et prénom

votre pays d'origine

la ville (ou village) dont vous êtes sortî

votre âge

votre famille

votre profession (si vous n'êtes pas écolier)

Quelques suggestions de qualités supplémentaires

signe du zodiaque

éducation

vertu principale

défaut

occupation favorite

musique préférée

personne que vous admirez

point de vue politique

cuisine préférée

ce que vous aimez le plus

ce que vous détestez

Questions auxquelles vous aurez à répondre

Pourquoi êtes-vous venu à notre village francophone?

Quelle est votre ambition?

Quelle est la plus grande aventure de votre vie jusqu'à présent?

De qui voudriez-vous faire la connaissance?

Qui est votre meilleur ami et pourquoi?

Où voudriez-vous aller et qu'est-ce que vous voudriez voir?

Etes-vous marié(e)? Sinon, voulez-vous vous marier?

Quel problème dans notre monde vous inquiète le plus?

Comment êtes-vous venu à notre village?

Qu'est-ce qui vous intéresse le plus?

> ***I never realized how hard it is for people with different points of view to work together and how much work it is to make a society work.***
>
> Student

This is a learner-centered activity with a creative opportunity to explore an imaginative community and to practice the skills of working together in a civil society.

A Game of Identity

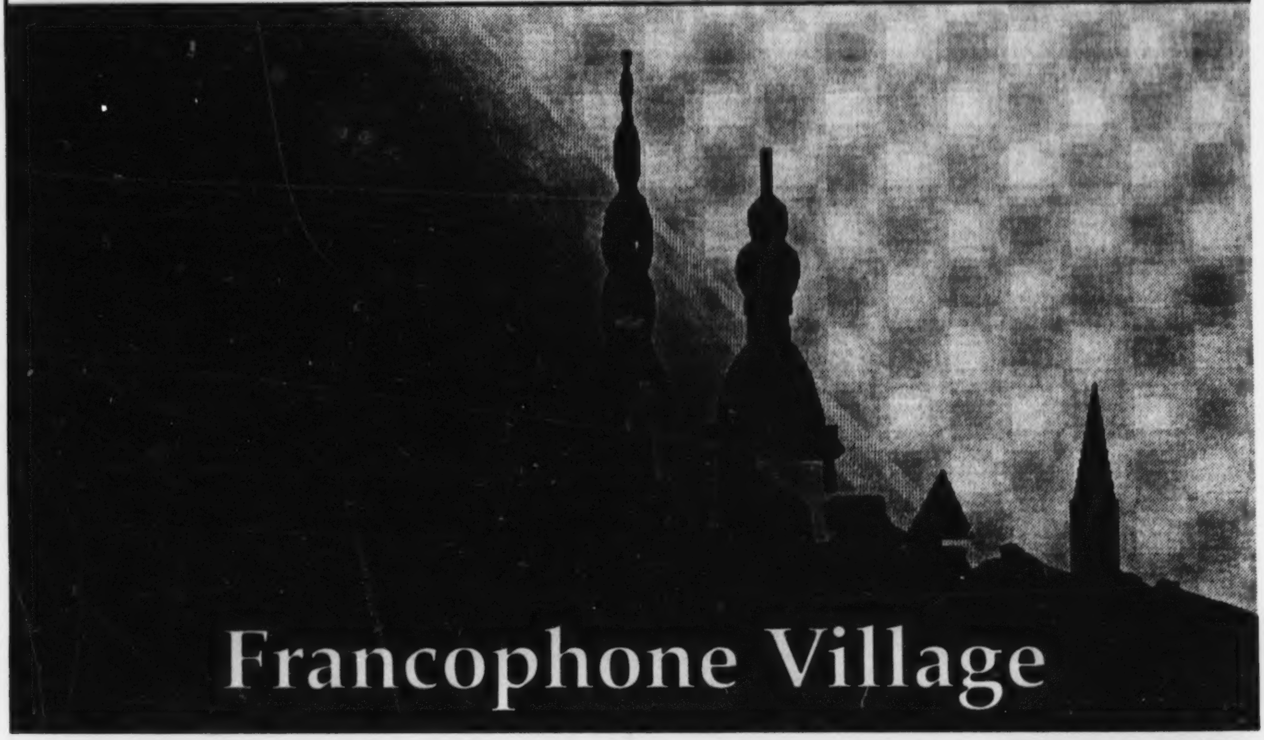
In this project we are going to create a village where we will live, govern, learn and discuss issues together. The village will be made up of French speaking people, who have come from the countries of the French speaking world.

To begin the game, you will need to create a new identity for yourself. You will choose for yourself aspects of this new identity, such as:

- your name
- the country you come from
- your age
- your profession
- your personal history
- your family

Rules of the game

- You can create an individual identity by yourself, or as part of a family, working with a group.
- You will present your new identity orally. At that time you will be expected to answer questions about yourself from the rest of the class.
- You will be prepared to give a complete description of yourself, and to answer all the questions that may be asked.
- Before your oral presentation you may meet with a French teacher or the French assistant for practice.
- You may use cards for your presentation, but you may not read a complete text.
- Your oral presentation will be graded according to your French (pronunciation, vocabulary, grammar and presentation).
- You will also do a written account of your new identity, as well as other assignments as the project progresses.



Your New Identity

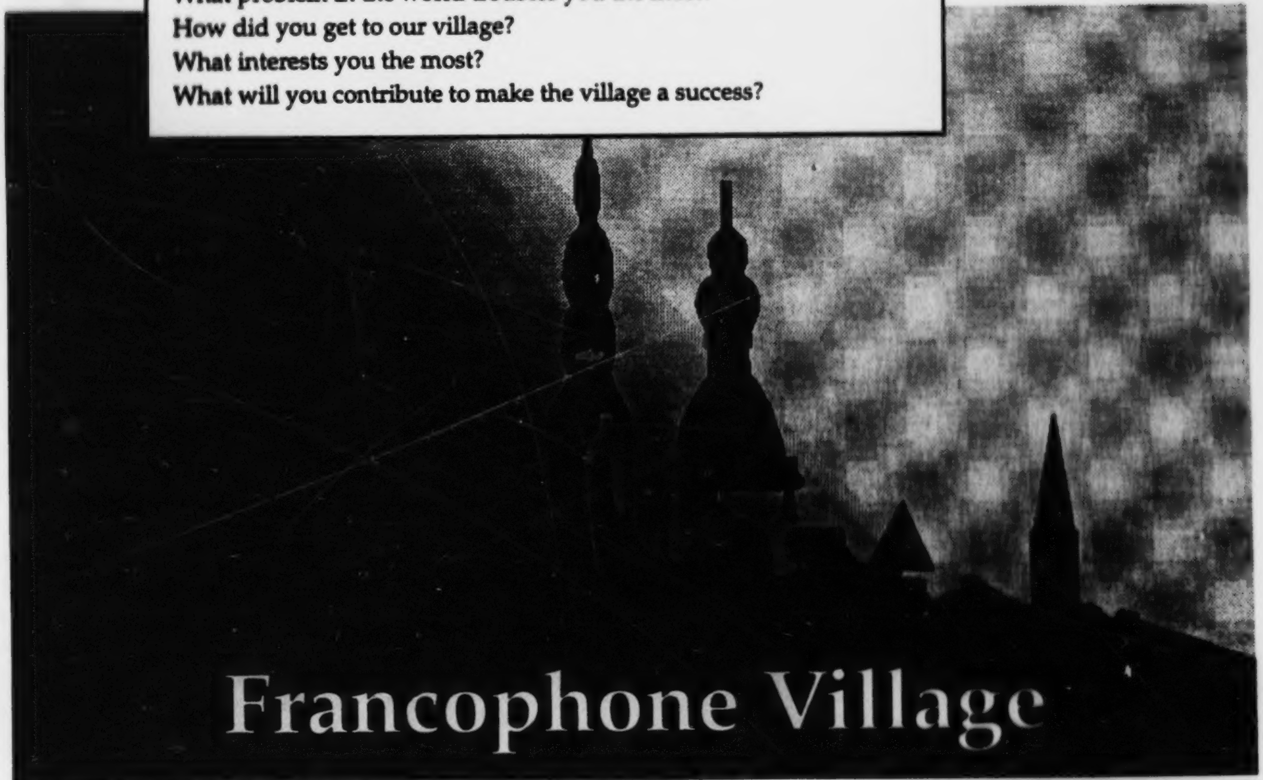
- first and last name
- country of origin
- city or village you come from
- your age
- your family
- your profession (or student status)

Some suggestions of additional features

- sign of the zodiac
- your education
- your best quality
- your flaws
- your favorite pastime
- your favorite music
- a person you admire
- your political point of view
- your favorite food
- what you like best
- what you dislike

Questions you will have to answer

- Why have you come to our village?
- What is your ambition?
- What has been the biggest adventure of your life so far?
- Who would you like to meet?
- Who is your best friend and why?
- Where would you like to go and what would you like to see?
- Are you married?
- What problem in the world troubles you the most?
- How did you get to our village?
- What interests you the most?
- What will you contribute to make the village a success?



It is important that students see this project as a chance to make their own decisions, to be involved in a real activity, and to be creative. It is not meant to be a research project , but a chance to explore new possibilities. As such, it requires the teacher to risk what may seem like an open-ended and unstructured activity without knowing what the outcome may be. It is also critical to help students realize that they are still 'learning French' by doing the project when they ask questions such as 'How are you going to give us tests?' or 'What unit are we working on?' It is essential to help them see that learning French can be more than a series of lessons and tests. In fact, the learning experience probably will work for teachers of varying classroom styles, structured and less structured, provided the basic concept of letting the students feel ownership of their own village and freedom to design the project is on their terms, as long as it is appropriate.

The unit needs to begin with a detailed introduction of the concept. The teacher explains the goals for students, discusses assessment, and clarifies procedures. She distributes information on how to create and present a new identity. Boundaries of good taste and school policy are set. The teacher as the village founder will establish limits as necessary and have a final veto on proposals that violate basic good taste and/or school policy.

Throughout the lessons there are a number of homework assignments including:

- proposals for village name, with a rationale
- learning vocabulary for government
- map and explanation of village location including geographical features
- description of the villager's house
- summary of commissions' work.

Students make oral presentations of their new identities to begin the creation of the village. One student is asked to be scribe for all information. Members of the class ask questions. When all identities are complete one student compiles the information into a data base to distribute to all members so that they can begin using everyone's new name and profession.

The next step for students is to present proposals for the name of the village and its location. They can include maps and other information. There is thorough class discussion in the target language until the name and location of the village is agreed upon. The students divide into 'commissions' to work on aspects of community life that are important, such as government, the economy, etc.

Each commission prepares an overhead or other symbol of their ongoing work to present their specific report so that there is a thorough understanding of this fictional village and its people. The students can draw up their own list of items to be included in the commission's work or the teacher may mandate them as follows:

- government with a constitution
- economy, currency, maybe tax structure
- village layout complete with map
- school system
- municipal services
- communications especially those involving major negotiations between villages.

Aaron

French

2-22

Le premier signe de vie sur les terres de Shaolin a été quand l'explorateur espagnol Hernando Fernandez a revendique les îles pour l'Espagne. C'est un problème parce-que dix ans. plus tard l'explorateur danois a revendiqué les îles pour les néerlandais. Les pays n'ont pas parlé au sujet des problèmes. Les pays se sont mis en guerre. Les deux pays ont bagars pendant vingt ans. Ni l'un ni l'autre pays n'a un avantage alors les pays sont parvenu à un accord. Ni l'un ni l'autre pays n'a revendiqué les îles et n'a pas parlé avec un autre pays au sujet des îles.

Après cinquante ans. Les indiens ont trouvé les îles. Ils ont utilisé les ressources naturelles aux îles. Ils se sont développé une civilisation avancée avec un language et un language a ecrire. Ils ont un système de monnaie. Ils étaient des astronomes. Ils suivaient les etoiles, le soleil et les progres à la lune. Ils ont développé un calendrier a pareil au calendrier moderne. Les indiens ont construit le premièr gratte-ciel, la première voiture et la premiere télévision. Chaque maison a l'eau et l'électricitié. C'est la civilization la plus avancée et pratique du monde. Soudainement touts les gens ont disparu pour des raisons inconnues. Il a fait des conjectures une peste a tué toutes les indiens. Les indiens avec leur medecine avancée n'ont pas pu venir à bôut de la peste. Les bâtiments sont resté intact mais pas les gens.

Il n'est pas des gens jusquà ce que notre groupe ait dicidé de coloniser les terres de Shaolin. Ajourd hui il n'y a pas des pestes aux terres de Shaolin parce-qu'il n'y a pas les rats qui ont passer le maladies.

ASSESSMENT

Written assignments, compositions, reports, stories, Village legends, etc. will be graded using the following criteria. Grades will not appear as discreet numbers, but as letters. You will always have a chance to turn in a draft version of written work that is to be graded. Errors will be underlined and noted as to type of error (vocabulary, spelling, gender agreement, plural/singular, tense, verb or pronoun form, partitive). It will be your responsibility to make corrections using your dictionary, textbook, etc. If you still have questions you may arrange to meet with a French teacher to get help, but you will have to research your corrections yourself.

In the assessment rubric, each aspect of your writing will be considered of equal importance. You are not being graded on "content," but on the quality and level of your French. It is important that you write accurately, and also that you show evidence of advanced vocabulary and more complex sentence structure appropriate to an Intermediate French level. You cannot get a top grade by writing perfect French 2 material.

1. **Vocabulary:**
   accurate and appropriate
   evidence of advanced level, for example words relating to a woodcutter's trade if that is your new identity

2. **Syntax and Structure:**
   variety of syntax, beyond simple subject/verb/object sentences
   evidence of ability to use complex sentence structure, such as "if' sentences relative clauses, subjunctive, passive voice, "when" sentences

3. **Grammar and Orthography:**
   accuracy in spelling and in orthographic features such as gender and number agreement, pronoun and verb forms
   ability to use more complex verb tenses, variety of tenses (future, imperfect, pluperfect)

4. **Presentation:**
   length, long enough to meet the requirements of the assignment, at least a page or longer for longer assignments
   organization and development
   originality, creativity when appropriate. For example a willingness to write about an unusual occupation or a really interesting village legend

Oral Reports

Presentations to the class/village should be made without reading a text. You may use a few note cards or an outline, but you must speak naturally and make eye contact, not read aloud. The assessment criteria include the following, in equal importance for each.

1. **Pronunciation:**
   good French pronunciation, attention to particular sounds such as "r", "u"
   clear pronunciation so that it is understandable

2. **Intonation:**
   French intonation, not "up-and-down" like American intonation
   reasonably fluent, not pausing after each word
   reasonable speed, not hesitant

3. **Vocabulary:**
   good word choice, understandable (use dictionary carefully so you don't confuse new words such as "upset-turn over" and "upset=distress")

4. **Grammar:**
   reasonably accurate, correct verb forms and tenses, gender of nouns, partitive, etc.

5. **Presentation:**
   long enough, according to the assignment
   "live" sounding, not mechanical reading of a text or recitation of a memorized piece
   organized, developed
   able to discuss, develop, answer questions on topic

REFLECTION

It is critical to help students realize that they are 'learning French' by doing the project. Goals to make this unit work better next time include: more written assignments including, if possible, a self-directed grammar review as necessary. I noticed problems with prepositions before place names and feel a review would be effective during the classwork.

Some teaching styles would require a more structured approach and this could be achieved by including a predetermined list of village features and student work. This design requires the teacher to risk what may seem like an open-ended and unstructured activity without knowing what the outcome may be.

Standards & Pe

FRENCH
Checkpoints B&C

Le Retour de Martin Guerre

LOTE

- ▲ understand significant details
- ▲ comprehend nuances
- ▲ discuss range of topics
- ▲ comprehend native text

LOTE

- ▲ demonstrate sophisticated knowledge

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Grades 11-12

This learning experience calls upon students to use both previously learned vocabulary and new vocabulary to comprehend the dialog in an authentic French film. It is an effective late Regents level or early first semester post-Regents level classroom.

> ***The unit enables the teacher to be the "guide on the side" instead of the "sage on the stage."***
>
> Teacher

Lundi 9/12

Aujourd'hui dans le film, Jean de Coras ~~ont~~ a déclaré qu'il n'existe aucune raison pour décider que l'homme n'est pas Martin Guerre. Je suis contente parce qu'il est très sympa, mais je crois que l'homme est vraiment une autre personne. Quant à ~~les~~ aux différences entre les Français et les Américains à l'égard des films, vous avez raison. Mais, on doit se rappeler qu'il y a beaucoup de violence dans les films américains, et aussi beaucoup de sexualité. Je n'ai

Purpose: Students view an authentic movie and react, write, and discuss the events.

The students view the original French version of the movie, *Le Retour de Martin Guerre*, after which they read the script of the movie. Each day the viewing consists of short 10-20 minute segments followed by students writing answers to both written and aural comprehension questions. Throughout the days of viewing, students write in French in their personal journals about their reactions. The culminating activity is the student preparation of a mock trial of the main character.

Le retour de Martin Guerre - pages 14-fin Nom ____________________

I. Complétez en utilisant les mots des listes qui suivent.

calomnie
craindre
fourbe
joues
lèvres
péché
saisir
sol
sourcil
témoin
trancher
trépigner

1. Quand on dit des choses terribles au sujet de quelqu'un et quand ce qu'on dit n'est pas vrai, on risque d'être accusé de ______________.
2. Un ______________ est une personne qui va à la cour pour dire ce qu'il sait au juge.
3. Couper quelque chose en morceaux veut dire ______________.
4. Le ______________ est la terre.
5. On trouve un ______________ au dessus de l'oeil.
6. Quand on parle, les ______________ bougent.
7. Si on fait quelque chose qui est contre les lois de l'église, on a commis un ______________.
8. Un ______________ est un mauvais homme qui agit pour tromper les autres.
9. Pierre Guerre va chez Martin pour le ______________ parce que sa femme a signé une accusation.
10. Avoir peur veut dire ______________.

bavard
innocenter
langer
mentir
ongle
parent
pouce
sellette
sifflement
toit
truand
vieillir

11. Le son qu'un boulet fait quand il vole est un ______________.
12. Quelqu'un qui aime parler beaucoup est un ______________.
13. Le grand doigt à chaque main est un ______________.
14. Ne pas dire la vérité veut dire ______________.
15. Devenir de plus en plus âgé veut dire ______________.
16. La ______________ est un banc sur lequel on s'assied pendant un jugement si on est accusé d'un crime.
17. Après un jugement, dire que quelqu'un n'est pas coupable veut dire ______________.
18. Un vagabond qui ne travaille pas et qui demande de l'argent aux autres est un ______________.

Students work in cooperative learning groups to prepare their 'cases' with the ongoing help of the teacher. The groups are structured so that all students must contribute to the group in order for the group to be successful. During their actual mock trial they are encouraged to speak extemporaneously; however, some of the students need and are permitted to use their notes.

Assessment

ASSESSMENT

During the cooperative learning sessions, the teacher monitors the students and observes their use of the language. One of the group activities is in a game format. The scores of each student permit the teacher to monitor progress. During the trial (which is videotaped) a simple rubric is used to assess their performance.

III. Débat - Combien de points avez-vous mérités?

______ 4 points - J'ai parlé plusieurs fois.
Je n'ai pas utilisé mon cahier quand je parlais.
Je n'ai pas fait beaucoup d'erreurs.
On a compris ce que j'ai dit.

______ 3 points - Je n'ai parlé qu'une fois ou
j'ai regardé mon cahier quand je parlais.
Je n'ai pas fait beaucoup d'erreurs.
On a compris ce que j'ai dit.

______ 2 points - Je n'ai parlé qu'une fois ou
j'ai regardé mon cahier quand je parlais.
J'ai fait plusieurs erreurs.
On a compris ce que j'ai dit.

______ 1 point - J'ai parlé mais on n'a pas compris
ce que j'ai dit.

______ 0 points - Je n'ai pas parlé.

Reflection

REFLECTION

Students have already learned about 16th century Europe in their social studies classes. This activity helps them to make connections to that period and also to think about the system of justice in France, their own and other countries.

Below is the translation of what the kids said in the trial,sample student speeches during the mock trial. I fixed the typos from my transcript. N.B. Students' errors are included.

Sample #1

Beth
Le vrai Martin Guerre a perdu une jambe dans la guerre. Les vagabonds savent et donne le témoin. Le petit homme a une jambe seulement quand le grand homme a deux jambes. A cause de cela, le petit homme est le vrai Martin Guerre.
The true Martin Guerre lost a leg in the war. The vagabonds know and give testimony. The small man has only one leg when the big man has two legs. Because of that, the small man is the true Martin Guerre.

Patrick
Qui est le vagabond?
Who is the vagabond?

Beth
Les hommes qui travaillent dans le guerre.
The men who work in the war.

Patrick
Ils connaissent le vrai Martin Guerre?
Do they know the true Martin Guerre?

Beth
Oui.
Yes

Possible modifications: The less able learners could be permitted to view the video [illegible] using the subtitles to enhance their comprehension. Their second viewing without the subtitles might result in higher levels of comprehension under these circumstances.

Sample #2

Maggie
Je conteste. Elle dit que les vagabonds pensent que Martin est Pansette. Mais les vagabonds sont ivrognes. Les vagabonds sont soûles. Ils boivent beaucoup de vin. N'écoutez pas cette témoignage.
I contest (disagree). She says that the vagabonds think that Martin is Pansette. But the vagabonds are drunkards. The vagabons are intoxicated. They drink a lot of wine. Don't listen to this testimony.

Sample #3

Angelica
Dans le témoignage de Bertrande, elle a dit que avant la guerre son mari Arnaud l'a traitée mal et il l'a toujours reprochée. Mais après neuf ou huit hivers, l'accusé, Martin Guerre, est retourné au village, et ils se sont entendus très bien. Mais maintenant le vrai Martin Guerre, il a dit: Nulle n'a le tort que toi, Bertrande. Encore ils se sont entendus mal. Pensez bien, monsieur et madame juges, et dites-moi qui est le vrai Martin Guerre.
In Bertrand's testimony, she said that before the war her husband Arnaud treated her poorly et he always found fault with her. But after nine or eight winters, the accused, Martin Guerre, returned to the village and they got along very well. But now, the true Martin Guerre, he said: No one was wrong (or should be blamed) but you Bertrand. Again, they got along poorly. Think about it well, your honors, et tell me who is the real Martin Guerre.

Sample #4

Jane
Les agents de police utilisent les documents de dents pour reconnaître les morts, oui? Les dents sont comme des empreintes digitales, oui? C'est différent pour chaque personne. Le vrai Martin Guerre a deux dents cassées....les deux dents cassées au fond de la bouche. Tout le monde sait que c'est presque impossible d'avoir des mêmes dents d'un autre, aussi, les mêmes dents cassées.
Police officers use dental records to identify the dead, right? Teeth are like finger prints, right? They are different for each person. The real Martin Guerre has two broken teeth...two broken teeth in the back of his mouth. Everyone knows that it is almost impossible to have the same teeth as another person, also, the same broken teeth.

Bu
SEKOM
Привет

Languages Other Than English

PART III

Assessment

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Purposes of Assessment

Assessment is the **how** of learning as well as the **what** and **how much.** It is a process of obtaining information about student learning that can be used to inform a variety of decisions and actions. Therefore, assessment and instruction are continuously linked.

The major purposes of assessment are:

- to improve learning by assessing students' strengths and weaknesses
- to measure levels of student achievement
- to help students think about their own learning
- to provide data which can help improve program effectiveness
- to help teachers improve their practice by helping them address student needs
- to provide information for reporting to parents and the public

The learning standards for Languages Other Than English define what learning is important. Assessment strategies, whether formal or informal, help teachers develop a supportive learning environment which emphasizes inquiry and growth.

> “
> *Cada uno es artifice de su ventura.*

> “
> *Wrth ein ffrwythau kyn hadna bydder.*

Source: *Preliminary Draft Framework for Languages Other Than English.* The New York State Education Department, Albany, NY.

Principles of Assessment

Assessment in Languages Other than English should be:

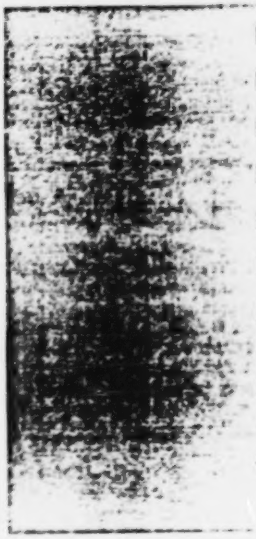
Characteristics	Indicators
performance-oriented	✓ student work results in a product, written or oral performance, or problem solution.
learner-centered	✓ students construct or create their own answers rather than selecting from a set of possible responses.
authentic	✓ tasks are based in real-life situations ✓ the context of the communicative task accomplishes a specific purpose.
curriculum-embedded	✓ assessment situations are woven into course of instruction ✓ extended performance assessments, like projects, are part of the teaching/learning process.
criterion-referenced	✓ student performance is evaluated against standards.
assessment expectations known to students	✓ criteria is established to demonstrate a range of performance.

> “ *Chi non fa, non falla.*

Rubric: Assessment

Definition of a Rubric

A rubric is an assessment tool that describes levels of student achievement on performance tasks. Grant Wiggins defines it as a printed set of guidelines for distinguishing between performances or products of different quality. Rubrics are based on standards for achievement, provide criteria understandable to students, and contain scores arranged on a scale. Other characteristics of rubrics are:



- the points (scores) of the scale are equidistant on a continuum
- descriptors are provided for each level of student performance
- descriptors are valid (meaningful) and scores are reliable (consistent)
- the highest point (level) indicates exemplary (professional) performance
- scores relate to actual levels of student performance (empirically validated)
- the scale includes four or more rating levels (points)
- types include holistic (overall student performance) and analytic (dimensions); the assessment of a student performance should include both types
- they make explicit to students, parents, and administrators the criteria for student achievement
- they can be used by students to assess their own performance and the performance of other students

> “
> ***Possunt guia posse videntur.***

BEST COPY AVAILABLE

Source: State Collaborative on Assessment and Student Standards Year-End Report. The Council of Chief State School Officers, Washington, DC, 1996.

Why Use Rubric Assessment

Why use rubrics?

- teacher's expectations are made clear
- students are asked to reflect on the quality of their work
- rubrics accommodate a variety of student abilities
- the levels of accountability increase student understanding and knowledge
- students are involved in their own development
- rubrics will help students develop internal sets of criteria

When do we use rubrics?

- when a learning experience involves a series of tasks
- when there is more than one way to complete a task
- when scoring needs explanation
- when a task is significant

What makes using rubrics effective?

- they are task specific
- they use *power verbs* which help to define results

Power Verbs to use with rubrics

define
explain
demonstrate
outline
contrast
discuss
justify
decide
label
review
practice
examine
plan

describe
select
prepare
combine
interpret
rewrite
support
critique
record
recognize
interview
diagram
assemble

identify
categorize
solve
design
differentiate
defend
conclude
debate
recall
identify
question
compose
create

list
change
estimate
construct
distinguish
predict
translate
memorize
restate
dramatize
inventory
propose
collect

name
compute
relate
analyze
illustrate
criticize
summarize
repeat
locate
apply
experiment
formulate
gather

Source: Used with permission: Siebold, Janice. Parkdale Elementary School, East Aurora Central School District.

> “
>
> *Selbat getan ist wohl getan.*

10 Steps to Successful Portfolio Implementation

Nancy Wallace from Orchard Park Middle School and Gretchen Kessler from Canisius High School collaborated on the development of the following materials on portfolio assessment. A more detailed version appears in the document referenced below.

Adapted from: "Ten Steps to Successful Portfolio Implementation," Annual Meeting Series No. 12. *Expectations of Excellence: Preparing for Our Future.* New York State Association of Foreign Language Teachers, 1995. Used with permission.

Student Self Assessment of Foreign Language Performance I

GRADE __________ MALE ☐ FEMALE ☐

Read the descriptions of tasks that you can do as a result of completing level.
1. Check the appropriate areas that indicate how you rate yourself.

I can do the following:	Agree	Agree somewhat but need a lot of improvement	Cannot do
greet someone, ask the person how she/he feels			
tell someone my name, where I live, and my age			
tell someone a little information about my family			
question someone if it relates to me, my family, or my school			
describe my best friend			
discuss five countries where the foreign language is spoken and tell a few interesting points about those countries			
understand and respond to questions asked to me about my name, age, where I live, and the music I like			
read a simple short paragraph if it is about someone who is discussing him/herself, school, or friend			
write a note to a pen pal telling about myself			
write to my teacher and describe a typical day from the time I get I up until the time I go to bed			
write the correct endings on verbs because I understand which endings go with specific subjects			
read, write, and tell the time			
order something in a school store, a restaurant, or a department store			

Describe other tasks that you can perform

List three tasks identified above that you are willing to demonstrate:

1. ____________________
2. ____________________
3. ____________________

SELF-ASSESSMENT CHECKLIST

FIRST LETTER TO A NEW PENPAL

Before you hand in your letter to your penpal, read through the checklist below. On the space provided, initial each statement that you feel describes your work. Give reasons for any items you cannot initial. Attach this sheet to your letter.

________ I wrote my letter all in French

________ I wrote a first draft

________ I showed my first draft to my partner ________ on ________ for suggestions

________ I used some of my partner's suggestions

________ I wrote my return address and date in the upper right-hand corner

________ I wrote an appropriate salutation.

In the body of my letter, I included the following information:

________ my name

________ my address

________ my age

________ my birthday

________ the number of brothers I have

________ the number of sisters I have

________ three things I like to do

________ I wrote two or three sentences of my own choice

________ I closed my letter with an appropriate closing expression

________ I signed my name

________ I checked my spelling

________ I wrote neatly and legibly

________ I drew a map of New York State showing where my home is.

SIGNATURE: ________________________________

DATE: ________________________________

SELF-REFLECTION ☑

Name of piece/project: ______________________________

I chose this piece/project because: ______________________________

____

The strengths of this piece/project are: ______________________________

____

I had a problem with: ______________________________

____

I tried to solve the problem by: ______________________________

____

If I could redo this piece/project, I would: ______________________________

____

Something I would like you to know: ______________________________

____

Signature: ______________________ Date: ______________

TEACHER-STUDENT CONFERENCE

Date: ______________________

Student Name: ______________________

Subject of Conference: ______________________

What I have done so far: ______________________

____

What I feel good about: ______________________

____

What I still need to work on: ______________________

____

Something I want you to know: ______________________

____

Teacher Comments: ______________________

____

____

Student signature: ______________________

Teacher signature: ______________________

PEER CONFERENCE FORM

The piece I reviewed was ______________________________

by ______________________________

The strengths of this piece are: ______________________________

____

____

____

____

My suggestions are: ______________________________

____

____

____

____

Peer reviewer ______________________ Date ______________

PARENT-STUDENT CONFERENCE FORM

Student Name: ____

Title of Project: ____

Parent Reviewer Name: ______________________________ Date: ______________

Things I liked best about the project: ________________________________

____

The strengths of the project are: __________________________________

____

Areas that still need work are: ___________________________________

____

Comments about the project's organization and appearance: ____________

____

____

Questions/concerns I asked/discussed with the student: _______________

____

A goal we discussed for future projects is: ___________________________

____

____

Words of encouragement: ____

____

Signature of Parent/Adult Reviewer: _______________________________

Dual Language Program

The *New York Assessment Collection* is a multimedia resource bank of assessments developed by teachers in New York State elementary, middle, and secondary schools. The collection has been developed by the Coalition of Essential Schools, Brown University and supported by the New York State Education Department. The assessment models which follow offer a selection of locally developed student assessment models intended to promote communication about good assessment practice.

P.S. 75, New York City

The Dual Language Program at P.S. 75 is a Spanish/English immersion program which aims to educate truly bilingual, biliterate children, whether they come from a primarily Spanish speaking or primarily English speaking home. It provides students with opportunities to use and experience language, both Spanish and English, in a variety of contexts. This environment is intended not only to foster the development of a second language, but to promote students' overall academic growth.

The classroom described here is a multi-age class. It combines fourth- and fifth-grade students, and represents the last year of the Dual Language Program at P.S. 75. At this level, teacher Madelene Geswaldo is working towards biliteracy—the development of strong reading and writing skills in both languages—for all children.

Assessment in Madelene's classroom is informed by the following four fundamental principles:

1. Learning is an ongoing process
2. Language learning, whether Spanish or English, is a means to further learning, and not simply the end to be aimed for
3. Talk is an essential part of the learning process
4. Talk is a means of assessing student progress in all areas of learning.

Because learning is an ongoing process, assessment focuses less on evaluating a finished product than on tracking the learning process and teaching students to reflect critically on their own learning. Assessment happens at six stages in both languages throughout the year:

Authentic Assessment:

I. Individual teacher interviews with children and their families

II. Meetings

III. Observation and recording

Adapted from: *New York Assessment Collection*. Coalition of Essential Schools, Brown University, 1995.

Assessment based on specific tasks and/or student performances:

IV. Research based on inquiry (questions)
V. Presentation of a project
VI. Collecting work samples.

As a window into assessment in the Dual Language class, this case study looks closely at a major thematic study on Native Americans.

The six stages of assessment fundamental to the Dual Language class are summarized below. Following the summary is an example of one form of assessment, a take-home test, which calls upon students to demonstrate their research and presentation skills. The test is just one aspect of the assessment process used in the Native American Study, a process which includes meetings, "journaling," research and writing, conferences, and on going observation.

AUTHENTIC ASSESSMENT

I. Individual teacher interviews with children and their families:

The purpose of these interviews is to access previous school knowledge and life experiences that will empower curriculum decisions. This assessment is done during September and October. In addition, study surveys and questionnaires are completed by individual students during the course of a study or upon its completion. Students are held accountable for maintaining an ongoing record of their learning progress throughout the year.

II. Meetings:

This is the time when new study topics or discussions take place among the teacher and students. In September, the first meetings are about teacher and student expectations during future meetings. Meeting time is learning time; children are expected to listen to each other and engage in topic discussions. There are several meetings during the course of the day. A child may also call for a class meeting if she or he feels that there is important news or a finding or concern that needs to be shared with the group. Students are often asked to reflect upon discussions that occur and then respond in their journals. Anecdotal records of meetings are kept by the teacher.

III. Child Study:

Observation and recording occurs in four different contexts: during classroom activities; outdoor activities; group work; and play. Observation and recording is a critical component for the teacher in creating a student profile. In considering the whole child, the teacher can create and tailor curriculum to meet the strengths of each individual student while supporting areas of learning that need to be mastered by the student as a member of the group. Recognizing diversity in learning styles (multiple intelligences), home culture and language, and in social development, as well as previous school experience, is valuable information for the creation of an accurate student profile.

ASSESSMENT BASED ON SPECIFIC TASKS OR STUDENT PERFORMANCES

IV. Research:

Children learn that all research is based on inquiry (questions). Research includes finding answers to questions posed; using resources (books, technology, interviewing, museums, libraries, etc.); organizing data; writing a first draft; revising; sharing with others; and publishing.

V. Presentation:

Children are encouraged to experiment and to use a range of media while working on the presentation of a project. They are also encouraged to work with partners collaboratively rather than competitively. Students' presentations are often outlined by specific guidelines and work due dates.

VI. Collecting Work Samples:

Children and the teacher make decisions together on the kinds of work samples that will be put into folders or saved in school. Work samples are used to target areas of knowledge and skills the students need to relearn or master. Samples from all study areas are kept, along with photographs.

TAKE-HOME TEST

[Reproduced below is the take-home test given to students as one form of assessment for the Native American study.]

Name ____

Date ______________________ Finished date ______________________

SECTION I.

1. Draw a picture of the United States as you know it.
2. The Great Shatamuc is the Algonquin name of the____________ River that runs along the west side of Manhattan, the native name of Manhattan.
3. Where would I find Spuyten Duyville Creek if I were to look at a map of Upper Manhattan?
4. Shorakapkok was a fishing village which is now known as ____________ park.
5. Katherine Keelor wrote the book *Little Fox*. Why is this story considered historical fiction?
6. Tell me the difference between historical fiction and fiction as you know it.
7. There were hundreds of people in the great Algonkian family— divided into many different tribes. Little Fox's tribe lived in the east. They were called Wappinges of Wapanachti (easterners). Draw a map of the Wappings village site as you know it today— InwoodPark.
8. Draw me a picture of the framework involved in building a Wigwam. What outdoor material did they use to cover this frame?
9. If you were to go back in time and enter an Algonquin Wigwam, what might you expect to find?
10. List some of the male and female responsibilities shared in the Algonquin community.
11. Discuss the process of building a dugout canoe.
12. The women were in charge of curing skins. For each phase of the process, different tools were needed. Read and organize the following steps for curing. Organize each step in the correct sequence, #1- 6.

Fleshing
Fleshing is removing all flesh and fat. The fleshing Singing Water did while the skin was fresh and soft and moist. She used a gouge with a rough edge. This gouge was made from the leg bone of a deer or bear. She knelt or bent over to do this. She laid the fresh skin in a mat to keep it from the dirt.

Softening
The softening of the skin was very important. Singing Water very carefully drew the skin over a rope of twisted sinew stretched between two trees or drawn around the trunk of a rough-barked tree. Then she cleaned it with white chalk clay in water brushed on thick with dried grass and brushed off when dry. Then the skin was ready for Singing Water to work it in her spare time until it became soft and fine and ready to be made into clothing for Little Fox, Striker, and herself.

Scraping
For the scraping Singing Water used an adz made with an elk-horn handle and a blade of stone at right angles to the handle. She had several women to work with her. They staked out the skin with the hair side up and an oil-dressed skin below to break the force of the blow. They scraped off the hair first, then turned the skin over and scraped the other side.

Stripping
The next day, Singing Water twisted the skin into a rope to squeeze out the extra moisture and the dressing mixture. After that she stretched it tight on a slanting frame. She staked the lower end to the ground. She got another woman to help her, and together they worked with a broad stone blade set in a bone handle resembling a hoe blade. They held the hoe in both hands and drew it down to scrape out the water. Then they left the skin there to dry and to bleach in the sun.

Braining
Singing Water used the animal's whole brain and liver to dress the skin. She cooked the brains and liver, then mixed them with grease and pounded soaproot. She added a little salt, chopped the liver, and rubbed all this into the skin by hand. She piled bundles of dried grass in the center of the hide and soaked it all with hot water. Then she pulled up the corners to form a bag and twisted the skin tightly into a solid ball and hung it up to soak overnight.

Graining
Singing Water grained the skin with a round piece of bone. She rubbed it with this as with sandpaper. She mended any breaks or rips with awl and sinew.

13. Draw a quick sketch of Algonquin clothing for men, women, and children.
14. What is a Wampum and what was it made of?
15. Houses were built to suit the climates of different regions. Which houses would have been suitable for the following climates in America?
    - Eastern Region
    - South West
    - Northern Region West
    - North Pacific West
    - Southern Region

SECTION II.

You have already completed the first section of this test. You may use your text *First Americans* to complete this section of the test.

1. True or False - Eskimos are not Indians but a separate people with a language of their own and like no other.
2. What does the name Eskimo mean and from what Indian language was it taken from?
3. Who are the Inuits and what does their name mean?
4. What are KAYAKS and what are they made of?
5. What are UMIAKS? What are they used for?
6. Who were the Cliff Dwellers and in what part of the Americas can we still find traces of their civilization?
7. What were the responsibilities of the Anasazi men, women, and children in their daily life?

8. The Anasazi had many traditions, what was the tradition for both girls and boys that were approaching adolescence?
9. What are KIVAS and how were they built?
10. What was the average life span of the Anasazi? Why?
11. Who were the Indians of the Northwest coast and in what way were they different from the Eastern Woodland Indians?
12. What does the word Potlatch mean?
13. What is a totem pole?
14. Who were the people of the longhouse?
15. What does the word Sachemes mean?
16. It is said that the Iroquois created a remarkable form of government. This government was democratic and was made up of five Indian nations in the 16th century. Tell me why this was so remarkable and rare.
17. Who was Amerigo Vespucci? What did he do to later deserve an entire continent to be named after him?
18. In 1492 Columbus made his first voyage and came across the NEW WORLD. It was the year in which all Jews had to leave Spain. Those who stayed were forced to convert to Christianity. If they only pretended to convert and they were caught practicing their religion, they were burned alive. This has happened many times in history and to many groups of people. In your own words, give me other examples of intolerance, ethnic, racial, or otherwise.
19. In your own words, tell me if you think that history is important to study. Why?
20. Who was Bartolomede las Casas? Tell me his story.
21. Who was Sepulveda? Tell me his story.
22. What made these two men different or perhaps similar?

SECTION III. REFLECTION

1. Think back on our study and tell me who are the women we have come to know in history through FIRST AMERICANS, the text we used.
2. Do you think that women are treated equally to men in the telling of history? Do women just as men play an important role in the shaping and making of history?
3. In Native American communities are women and children treated equally? Think about creation stories and the Wampum. Are women, men and children included in their nation's history?
4. Most early Europeans referred to the Indians as a *savage*. What does that word mean when it is used to describe another human being?
5. In class all year we have been talking about the danger involved when one group believes it is *superior* to another. What is your opinion of this? Give me examples of this as you respond.
6. What is your opinion of Christopher Columbus as you have come to know him?
7. If I were to go to a map, where would I find the island of Hispaniola today?
8. The first Africans came in 1503. In 1574, there were about 12,000 Africans on the island of Hispaniola. Who brought them there and why?
9. In your opinion, did the Indians and Africans have anything in common?
10. What do you suppose was the opinion of the Europeans?
11. Tell me your most memorable part of this study.
12. In your Social Studies Journal you have early notes on Indians: what you thought about them and what you knew. What do you know now that you didn't know back in September?

◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆◆

Rate Yourself: Think back on meetings, your readings, homework, responses, trips, and projects. Rate yourself from 1-5, 5 being the highest score. How would you rate your performance and why?

CLASSROOM OVERVIEW

In the Dual Language philosophy, children working together and talking with one other is an essential part of the learning process. Group work is an integral part of classroom life for these students and is used for many purposes. Desks are arranged in groups, and all groups combine 4th and 5th graders as well as Spanish- and English-dominant students. However, the seating arrangement does predetermine the formation of groups for all class activities. There is a lot of movement in the classroom during the school day, as students engage in a variety of collaborative projects, both formal and informal. In general, students are allowed to choose who they work with, though the teacher facilitates groups as she sees fit. A typical day in the Dual Language class might look like this:

8:45 a.m. - Independent time (to pull together work for the day)
9:00 a.m. - Meeting
9:25 a.m. - Reading circles, book talks, and writing workshop
11:00 a.m. - Recess
11:45 a.m. - Lunch
12:30 p.m. - Social studies/science/math (alternating)*
3:00 p.m. - End of school day

* Students have one special class period daily: art, music, physical education, or science.

Throughout the day, students engage in a Native American study which pervades all aspects of the curriculum. Classroom walls are decorated with colorful murals and masks painted by the students. Displays of Native American artifacts are arranged on bookshelves, including pottery, beads, shells and dried corn, along with photographs and books by and about Native Americans. Students have also built a tabletop model of a Native American village, which is displayed in one corner of the room.

The classroom atmosphere reflects Madelene' s belief that children learn through many media and must be given opportunities to approach topics from a variety of angles. Students learn about Native Americans through reading; discussing; drawing; "journaling"; through a group play-writing project; through field trips to Inwood Park in Manhattan and to the Native American Museum; and by building and painting in the classroom - all different ways of processing new information and experiences. Assessment is directed at helping students keep track of their own learning through group discussions, journaling, and self-assessments. Surveys and questionnaires are completed by students during the course of a study - typically, at the beginning and conclusion - in order to engage children more deeply in their own learning process.

During the Native American Study, students also engage in a collaborative writing project, and work in groups to create original scripts based on Native American novels they have been reading. The take-home test that culminates the Native American study also requires reading for information, interpretation, and original writing from the students.

> "
> *Dios me libre de hombre de un libro*

Branched Stories
Project School of the Future

"The future starts today," proclaims a colorful banner in one of the School of the Future's two computer laboratories. "Telecommunications - a worldly way to learn," reads another. The Branched Stories Project, collaboratively designed by technology teacher Sandra Krac and French and Humanities teacher Wendell Gault, clearly reflects the school's strong belief in the importance of integrating technology with the overall educational program of its students. As District Superintendent Anthony Alvarado commented, "The school uses technology not as a fancy pencil but to help students to think, to research."

The School of the Future, a 7-12th grade school, strives to help students develop skills they will use for the rest of their lives: "how to think, how to solve problems, make decisions, understand what's important, adapt to a changing world, be creative, write well, and work well with others." Interactive multimedia projects such as the Branched Stories Project emphasize active learning and demand the demonstration of skill mastery and deep understanding.

In the Branched Stories Project, middle-school students practice their linguistic skills and broaden their cultural understanding as they write stories in a foreign language. In addition, they actively use software to animate and display their work. Students engage outside observers in their project work by inviting them to read (and experience) the interactive stories they have written and brought to life with the help of multimedia technology.

Students in Wendell Gault's seventh- and eighth-grade French class are first introduced to the Branched Stories Project through models of short stories similar to those they will be writing. Students are instructed to write their stories in French with multiple "branches." They write two branches, each with four levels, and several endings.

In the model, the first card might read:

It is your first day in a new school. You walk to school, and when you arrive,

A. there are children playing in the schoolyard
B. the schoolyard is empty

The next card, IA, would present a response and two further options based on your selection of response A: "there are children playing in the schoolyard." For example:

You walk up to a group of children and

A. they ask you to join in the fun
B. they ignore you

If you were to select response A again, on card IAA, you would read:

You don't know the game they are playing and some children

A. make fun of you
B. teach you how to play

Choosing option A or B would, in this case, bring the story to an end. Card IAAA reads:

Adapted from: *New York Assessment Collection*. Coalition of Essential Schools, Brown University, 1995.

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You remember that your mom said to be happy and your first day would be great. You smile at the new children, and they start to smile at you. The rest of the day is a lot of fun. You decide that you like your new school.

After they have written and organized their story cards, students create several Vocabulary Cards which define selected words from the text. They must define in English, and use in a second sentence written in French, at least:

A. 2 nouns
B. 2 adjectives
C. 2 verbs

Once the stories are finished, students begin work at the school's computer center, where they are instructed in the use of software such as Clarisworks, Hyperstudio, Ofoto, Screenplayer, and Clip Art; they also learn how to sample movies from CD-Rom. The hardware used for this project includes Macintosh LCIIIs, Apple Color Scanners, CD-Rom players, and microphones.

Students are given the following criteria and point values to guide their work:

Story/Research: 50
Input on Computer: 15
Quality of Story/Research: 10
Accuracy of French/Subject: 10
Vocabulary: 10
Technical Usage: 5
Total: 100

At the end of the unit, each pair of students presents their Branched Story Project to their classmates.

EVALUATION

At the beginning of the Branched Stories Project, students receive an evaluation sheet which clearly explains the "grading weights" for each criterion of a successful project. The criteria and point values presented to the students (before they begin work on their stories) are as follows:

Story/Research: 50
Input on Computer: 15
Quality of Story/Research: 10
Accuracy of French/Subject: 10
Vocabulary: 10
Technical Usage: 5
Total: 100

"Story/Research" refers to the minimum number of cards (screens) required to complete the basic story. To receive the full number of points possible for this category, students' stories must have fifteen cards. "Quality of Story/Research" evaluates the depth of the work. Did the students work to their potential? Did they use only the present tense rather than stretching themselves to include other tenses that they were taught or exposed to? In an effort to motivate students towards high-quality work, the point values heavily emphasize writing and language accuracy and attempt to de-emphasize (while still valuing) technical computer usage, which is assessed through the "input on computer" category. "Accuracy of French/subject" assesses grammatical usage. The "vocabulary" criterion evaluates the required five Vocabulary Cards which define highlighted words within the text. Finally, use of presentation software and "extras" such as original artwork are assessed through the "technical usage" category.

At the end of the Project, the teachers together decide the point value each pair of students will receive for each of the six evaluative dimensions. The points are added up to determine the final grade the students will earn. Students receive the point grid for their own Branched Story so they understand exactly where they earned points.

CONTEXT

The School of the Future is a comprehensive academic junior and senior high school (currently grades 7-11, with a 12 grade to be added next year) of 400 students. The school is part of a collaboration between Community School District Two and the Manhattan High Schools Superintendency in New York City. The Branched Stories Project, in turn, is a collaborative project between technology teacher Sandra Krac and French and Humanities teacher Wendell Gault.

Students begin work on the Project - imagining, writing, and lastly, revising their stories in their seventh- and eighth-grade French class of 26 students. The class meets every day for one 50 minute period. The Branched Stories Project lasts approximately six weeks.

During the first three weeks of the Project, students mainly work in pairs and in individual consultation with Wendell Gault. In an effort to negotiate the heterogeneous class, students are matched in "complementary pairs"; a student with more foreign language experience paired with a student who has less. Advanced pairs of students are often encouraged to write stories using more sophisticated vocabulary and to use a variety of verb tenses.

Students begin the Branched Stories Project by reading examples of other stories as models, brainstorming ideas for their own stories, and developing a plot line. Several drafts of each story are written. Stories and vocabulary cards are checked for correct vocabulary, grammar, and interpretation by a teacher and/or an advanced student in the class. Resources such as dictionaries and sample stories are available to the students as well.

After three weeks of classroom work on the Project, students continue to develop their stories with the help of Wendell Gault and Sandra Krac in a computer laboratory. There they meet three times per week, for one 50 minute period per day, for another three weeks. The remaining two days students spend in French class revising (or completing) their stories and planning how best to use their limited computer time.

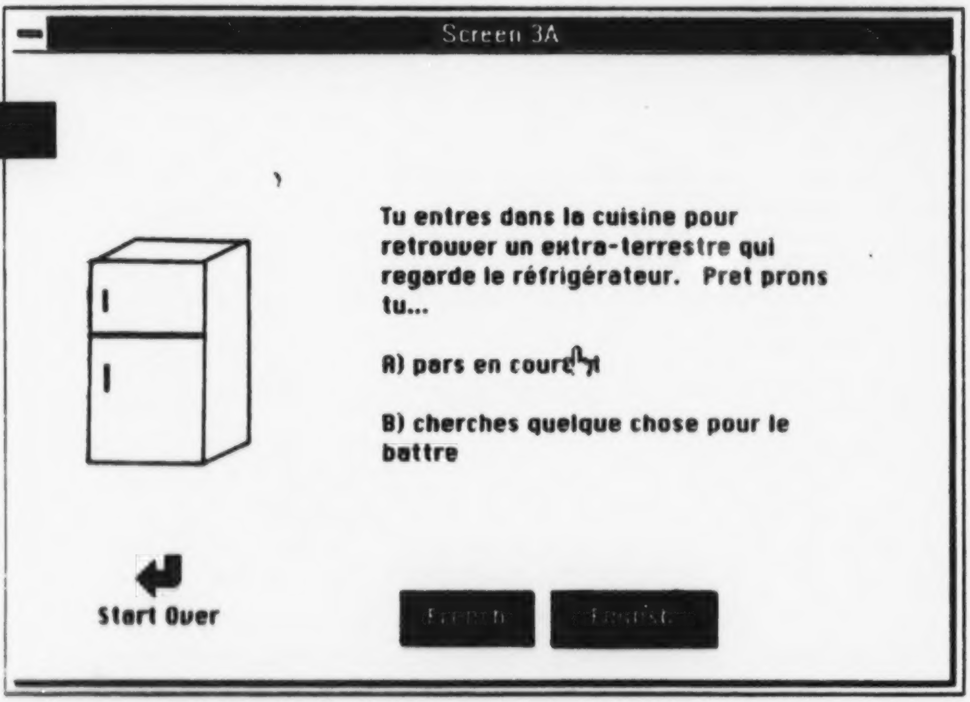
In the computer room students are instructed in computer usage. Students begin computer work by transcribing their stories with a word processing program. Then they spend the rest of their computer time using software to "animate" their work. Finally, students add "finishing touches," including animation, still-photography, and original art to their projects. On the last day of the Branched Stories Project each pair of students "runs" its story for the class. The students move from computer to computer, working through each story and seeing what their classmates have accomplished.

> **"**
>
> ***Bonne renommée vaut mieux que ceinture dorée***

Branched Stories APPENDIX

A. Screen shot of Wai Fu and Donald's Branched Story
B. Screen shot of Jason and Carlo's Branched Story

A

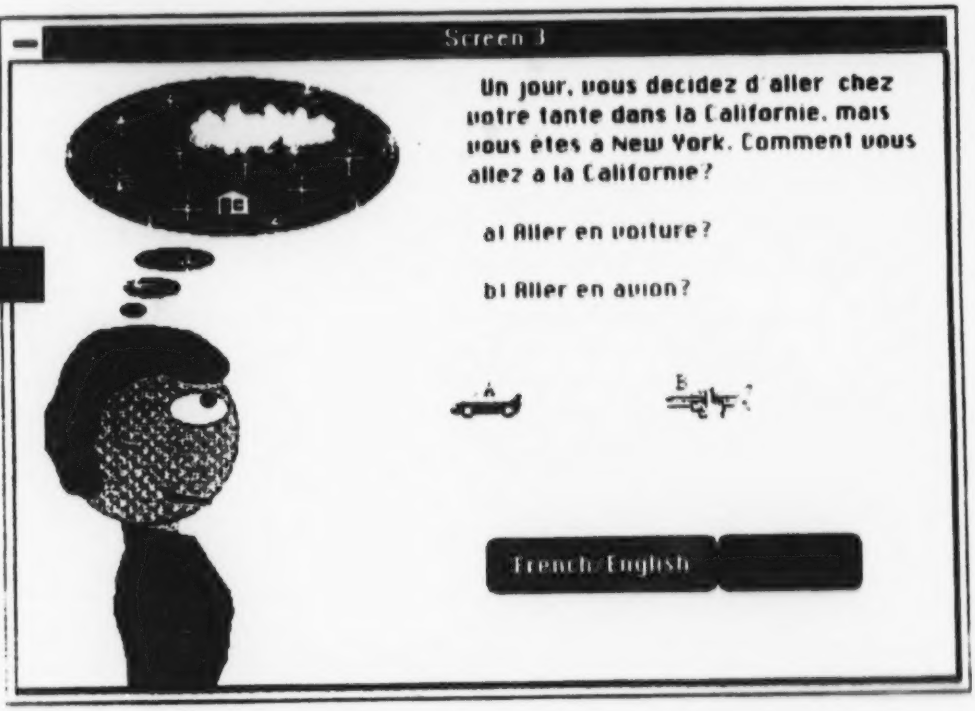

Screen 3A
Start Over
French
English

Tu entres dans la cuisine pour retrouver un extra-terrestre qui regarde le réfrigérateur. Pret prons tu...

A) pars en courant

B) cherches quelque chose pour le battre

B


Screen 3
A
B
French/English

Un jour, vous decidez d'aller chez votre tante dans la Californie, mais vous etes a New York. Comment vous allez a la Californie?

a) Aller en voiture?

b) Aller en avion?

Spanish V Mystery Stories
Horseheads High School

Throughout the five-year Spanish sequence at Horseheads High School, the overall goal is for students to feel confident using, and knowing that they know how to learn, a language other than English. Horseheads High School is increasingly emphasizing development of second language acquisition skills through the use of authentic materials (e.g., primary source documents, literature, etc.) and communicative activities (e.g., group discussions, cooperative learning, etc.). Moreover, textbooks are increasingly used as reference and supplemental materials, rather than as primary or sole teaching tools.

In Vickie Mike's Spanish V class, literature provides the basis for most activities. While students gain exposure to Spanish-language literature, the primary emphasis of the course is communicative-language learning. Literature provides the context for language use - reading, writing, speaking, and discussion. It also serves as an excellent resource for learning about Spanish-language cultures.

The original Mystery Stories and Literary Games described here culminate a twenty-week unit on the work of writers Gabriel Garcia Marquez and Jorge Luis Borges. This unit allows students opportunities to write and speak in Spanish, both colloquially and more formally.

MYSTERY STORY

You are to write a short mystery story using vocabulary and expressions from "El hombre que veía demasiado." You should also include a mixture of fantasy and reality, as Borges did in his story "El sur." Your story should be at least 500-700 words. It should be word-processed on computer and include drawings and sketches when appropriate. Be creative?! (and appropriate).

CRITERIA FOR MYSTERY STORY:

The story:

- ✔ is creative and imaginative
- ✔ contains many descriptive adjectives to depict characters and scenes
- ✔ contains rich vocabulary for this level
- ✔ uses idiomatic expressions appropriately
- ✔ uses complex sentence structure effectively
- ✔ demonstrates mastery of basic Spanish syntax
- ✔ is comprehensible and appropriate in all parts
- ✔ does a good job of combining fantasy and reality
- ✔ shows little interference from English; not much 'Spanglish'

Adapted from: *New York Assessment Collection*. Coalition of Essential Schools, Brown University, 1995.

LITERARY GAME

In addition to the Mystery Stories, students create original board games which in some way reflects understanding of the literature read. Students are free to work individually or collaboratively on the game. They understand that a part of their assessment for the semester is based on their explanation of the game in Spanish to classmates and then playing the game with all verbal communication in Spanish.

CRITERIA FOR LITERARY GAME:

The game:

- ✔ is very original in design
- ✔ shows evidence of creativity and much effort
- ✔ is rich in vocabulary for this level; it involves new words
- ✔ involves good comprehension questions based on the stories read
- ✔ connects with the themes
- ✔ reflects much thought and organization

PERFORMANCE

A sample of student performance is included: Jody's Mystery. [Please note: spelling, punctuation, and usage are as submitted by students.]

SAMPLE #1: JODY
(See EVALUATION for a sample assessment of Jody's performance)

1. **MYSTERY STORY: EL CRIMINAL Y EL DESIERTO**

Juan Poco, un hombre gordo con pelo rizado, abre la puerta de madera de su casa en Barcelona y va al buzón, él está esperando para un paquete de su amigo, Rico Largo. Rico es un criminal muy peligroso y está metido en un lió. Rico vive en Madrid y él va a enviar un paquete de siete mil pesetas a Juan. Juan ocultará el paquete en el bosque hasta que Rico pueda venir a Barcelona. Cuando Rico viene a Barcelona, él obtendrá el paquete y entonces él va a mudarse a los Estados Unidos. Si Juan no puede hacer lo que Rico quiere, Rico le matará.

El paquete no llega y Juan va al bosque para encontrar un lugar para ocultar el paquete. Cuando Juan entra en el bosque, ve una casita vieja. Él entra y se corta la cabeza. De algún modo, él puede regresar a su casa, se pone sus pijamas y se acuesta.

El próximo día Juan se despierta y no le duele la cabeza. Va al buzóon, pero el correo no llega. Él decide limpiar la casa porque está desordenada. Recoge su ropa y entónces da un paseo. Cuando regresa, el paquete ha llegado.

Inmediatamente Juan va al bosque y entra la casita vieja. El oye la voz de Rico, "Hola mi amigo, estaba esperando verte hoy. Me da el paquete. Vamos al desierto. Voy a matarte porque sabes demasiado."

Ellos van en el coche de Rico. Primero van a un restaurante porque Rico no come en dos días. De repente Juan tiene un idea: debe ir al baño y huir por la ventana. Puede ir a la policia y pueden coger Rico.

Juan pregunta si puede ir al bano y Rico dice, "Sí." Pero cuando Juan entra en el baño, no hay una ventana. Tiene que pensar. Ellos continuan en su viaje. Llegan al desierto a la medianoche. Dan un paseo largo por la arena. Finalmente Rico saca su revólver y dice, "Lo siento mi amigo, pero encontraremos otra vez." De repente Juan salta encima de Rico y empiezan a pelear.

Juan obtiene el rev6lver y mata a Rico. Juan corre al centro, tiene que ir a la policia. Espera, no puede hacerlo porque ha matado a Rico ¿Que puede hacer? Va a un restaurante, porque necesita café. La camarera está de mal humor y cuando Juan paga por su café, le dice, "Quédese con el cambio." El tiene siete mil pesetas, no necesita el cambio.

Juan decide ir a su despacho para cerrar el dinero en su escritorio con llave. Afortunadamente el portero está despistado; no pregunta nada. Juan pone el dinero en su escritorio y regresa a su casa. Está muy nervioso cuando entra por su puerta de madera. Él se desviste, se pone sus pijamas y se acuesta.

La proxima manana Juan se despierta a las nueve. Va a la tienda para comprar huevos y leche. No regresa hasta las once porque tiene que hacer cola por mucho tiempo. Cuando vuelva, hay un otro paquete en su buz6n. ¡Juan abre el paquete y hay mucho dinero dentro!

Necesita ir a su despacho para ver si hay dinero en su escritorio. ¡El esta muy emocionado porque todo fue un sueño! Rapidamente Juan se viste. Pero cuando se pone los zapatos, hay arena en ellos.

Literary Game Description:

The purpose of this game is to enforce the themes, vocabulary, and stories of Jorge Luis Borges. The cards have various questions and vocabulary stemming from El Sur. If the question is answered correctly, you advance the number of spaces that the dice indicates. If you land on one of the peach colored spots, you lose a turn. The first one to reach the end wins.

While I was making the cards for the game, I was constantly referring to the story looking for additional questions and answers. Consequently, I now know the story, El Sur, forwards and backwards. My vocabulary has also expanded. The questions are difficult, but so is the story. The questions cover the story from beginning to end. The participants in the game must have sufficient knowledge of El Sur.

Evaluation

Reproduced below are the assessment rubrics used to score Mystery Story and Game Board performances.

MYSTERY STORY:

A: This story is clearly superior and creative in its development and expression. This story is not necessarily error-free, but the story:

- ✔ is creative and imaginative
- ✔ contains many descriptive adjectives to depict characters and scenes
- ✔ contains rich vocabulary for this level
- ✔ uses idiomatic expressions appropriately
- ✔ uses complex sentence structure effectively
- ✔ demonstrates mastery of basic Spanish syntax
- ✔ is comprehensible and appropriate in all parts
- ✔ does a good job of combining fantasy and reality
- ✔ shows little interference from English; not much 'Spanglish'

B: This is a very good and original story. There is evidence of creativity and effort. The story:

- ✔ is somewhat creative and imaginative
- ✔ contains some descriptive adjectives to depict characters and scenes

- ✔ contains good vocabulary for this level
- ✔ uses some idiomatic expressions appropriately
- ✔ contains more than a few errors in basic structures, such as verb forms or gender
- ✔ is comprehensible and appropriate in all parts
- ✔ attempts to combine fantasy and reality
- ✔ has some interference from English that affects the comprehension in parts; some 'Spanglish '

C: This story was written. It is merely satisfactory. It lacks creativity and thoughtfulness. The story:

- ✔ could have been more imaginative
- ✔ contains very few descriptive words, and vocabulary is lacking, especially for this level
- ✔ contains several basic errors in simple sentences
- ✔ comprehension is affected by 'Spanglish'
- ✔ unsatisfactory attempt or no attempt to combine fantasy and reality

LITERARY GAME:

A: This game is very original in design.
There is evidence of creativity and much effort.
The game is rich in vocabulary for this level. It involves new words.
The game also involves good comprehension questions based on the stories read.
The game connects with the themes.
The game reflects much thought and organization.
An excellent job!

B: The is game is original and creative.
It reflects an understanding of the stories read.
The game involves new vocabulary.
The format of the game connects with the themes.
This is a very good game.

C: This game is satisfactory.
The game does involve some comprehension questions and new vocabulary.
The format of the game does not necessarily connect with the themes.
The game reflects some effort.

D: This project is unacceptable for this level.
There is very little evidence of creativity and effort. See me.

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MYSTERY STORIES AND LITERARY GAMES

In preparation for the culminating projects—original Mystery Stories and Literary Games—students read a short, popular mystery to "boost their confidence" in reading and writing. Afterwards, students are given about a week of class- and homework time to begin work on their mystery stories. During the week, Vickie Mike provides coaching on vocabulary, idiomatic expressions, and the like. Stories are only required to be word-processed, as later in the year, students rewrite and "publish" stories in books they create and design.

Upon completing their stories, students begin creating their games. The assignment is introduced in class, and students begin by choosing their partners or group members. All work on the games is done outside of class. In creating their games, students develop questions based on the semester's reading (see PROMPT). Students arrange to "teach" the games in Spanish to other students in the class and then try playing the game. A videotape of the teaching/playing is made and turned in to the teacher along with the game itself. Later in the year, students exchange games and play them as a literature review before the final.

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Part III Quotes/Proverbs Translation

Cada uno es artifice de su ventura. (SP)
Each one is the maker of his own fortune. Cervantes

Wrth ein ffrwythau kyn hadna bydder. (WELSH)
By our fruits we are known.

Chi non fa, non falla. (IT)
He who does nothing makes no mistakes.

Possunt guia posse videntur. (L)
They can because they think they can. Virgil

Selbat getan ist wohl getan. (GER)
Self-done is well done; if you want a thing well done, do it yourself.

Dios me libre de hombre de un libro. (SP)
God deliver me from a man of one book.

Bonne renommée vaut mieux que ceinture dorée. (FR)
A good name is better than riches.

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Appendix A

Glossary of Terms Used in Languages Other Than English

ASSESSMENT	is the process of describing, collecting, recording, scoring, and interpreting information about a student's learning.
AUTHENTIC ASSESSMENT	are tasks and methods of scoring that incorporate actual or simulated situations in the measuring of a student's performance.
AUTHENTIC MATERIALS	are materials that originate in target languages and are designed for use by native speakers of the target language.
BENCHMARK	is student work that illustrates levels of achievement at defined points on the assessment scale. A benchmark measures progress toward the standard.
CHECKPOINT	defines levels of proficiency at specified points along the continuum: Checkpoint A is the way station enroute to proficiency and is usually attained after two units of study; Checkpoint B is an intermediate level and is required for a Regent's diploma; and Checkpoint C is the more advanced level and is attained usually after at least one year of study beyond the Regent's level.
CRITERIA	are selected characteristics of a performance that indicate success.
CULTURE	is the aspirations, beliefs, and understandings that shape patterns of behavior of a linguistic group.
FUNCTION	describes the purpose for communication, i.e., obtaining information, expressing personal feelings, etc.
PERFORMANCE INDICATOR	is an activity which demonstrate a student's attainment of an objective at a certain point enroute to the standard.
PORTFOLIO	is a purposeful collection of student work, generally self-selected and collected over time that provides a long term record of best effort and progress toward meeting the standard

PROFICIENCY	is the degree of accuracy and the scope of the communication; described at Checkpoints A, B, and C.
RELIABILITY	is the measure of consistency for a particular assessment instrument; demonstrates similar scores when abilities or knowledge are similar across time.
RUBRIC	is an established set of scoring criteria organized into increasing levels of achievement and used to rate a student's performance.
SITUATION	is the context in which communication occurs; it defines the communicative partners, their roles, and the channels of communication (oral or written).
STANDARD	is what students should know and be able to do as a result of instruction.
TOPIC	is the subject of the communication; the universal elements about which communication takes place.
VALIDITY	is the measure of accuracy for assessment instruments; indicates measurement of what we want to measure rather than extraneous variables.

Appendix B

Selected List of Foreign Language Resources

The organizations and agencies listed below provide support for Languages Other than English programs:

American Council on the Teaching of Foreign Languages, Inc.
P.O. Box 408
Hastings-on-Hudson, NY 10706

American Classical League
Miami University
Oxford, OH

American Association for Chinese Studies
P.O. Box 3158
Ohio State University
Columbus, OH 43210

American Council of Teachers of Russian
815 New Gulph Road
Bryn Mawr, PA 19010

Computer Assisted Langauge Learning and Instruction Consortium (CALICO)
3078 JKHB
Brigham Young University
Provo, UT 84602

Educational Resources Information Center (ERIC)
Clearinghouse on Languages and Linguistics
Center for Applied Linguistics
1118 22nd Street, N.W.
Washington, D.C. 20037

International Council for Computers in Education
University of Oregon
1787 Agate St.
Eugene, OR 97403-1923

Instituto Italiano di Cultura
686 Park Avenue
New York, NY 10023

Joint Center for African Studies
Stanford University/University of California, Berkeley
Room 200 Lou Henry Hoover Building
Stanford, CA 94305

Modern Language Association of America
62 Fifth Avenue
New York, NY 10011

New York State Association of Foreign Language Teachers
Schenectady, NY 12308

New York State Education Department
Office of Curriculum, Instruction, and Assessment
Room 671 EBA
Albany, New York 12234

Northeast Conference on the Teaching of Foreign Languages
Box 623
Middlebury, VT 05753

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Languages Other Than English

PART IV

Standard 1

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Standard 2

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NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Languages Other Than English Resource Guide, Room 681 EBA, New York State Education

http://www.nysed.gov

Standard 1

Languages Other Than English

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Modern Languages

Students will **be able to use a language other than English for communitcation.**

▲ **LISTENING & SPEAKING are primary communicative goals in modern language learning. These skills are used for the purposes of socializing, providing and acquiring information, expressing personal feelings and opinions, and getting others to adopt a course of action.**

Students:

CHECKPOINT A

- comprehend language consisting of simple vocabulary and structures in face-to-face conversation with peers and familiar adults
- comprehend the main idea of more extended conversations with some unfamiliar vocabulary and structures as well as cognates of English words
- call upon repetition, rephrasing, and nonverbal cues to derive or convey meaning from a language other than English
- use appropriate strategies to initiate and engage in simple conversations with more fluent or native speakers of the same age group, familiar adults, and providers of common public services.

CHECKPOINT B

- comprehend messages and short conversations when listening to peers, familiar adults, and providers of public services either in face-to-face interactions or on thetelephone
- understand the main idea and some discrete information in television, radio, or live presentations
- initiate and sustain conversations, face to face or on the phone, with native-speaking or more fluent individuals
- select vocabulary appropriate to a range of topics, employ simple and complex sentences in present, past, and future time frames, and express details and nuances by using appropriate modifiers
- exhibit spontaneity in their interactions, particularly when the topic is familiar, but often rely on familiar utterances
- use repetition and circumlocution as well as gestures and other nonverbal cues to sustain conversation.

CHECKPOINT C

- understand standard speech delivered in most authentic settings
- understand the main ideas and significant relevant details of extended discussions or presentations, and of recorded songs, feature programs on radio and television, movies, and other media designed for use by native speakers.
- draw on a wide range of language forms, vocabulary, idioms, and structures learned in class as well as those acquired through independent exposure to the language
- comprehend subtler, nuanced details of meaning with some repetition and rephrasing
- engage in extended discussions with native or fluent speakers on a broad range of topics that extend beyond their daily lives and are of general interest to the target cultures.

Standard 1

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Modern Languages

Languages Other Than English

***Students will* be able to use a language other than English for communitcation.**

▲ **READING & WRITING are used in languages other than English for the purposes of socializing, providing and acquiring information, expressing personal feelings and opinions, and getting others to adopt a course of action.**

Students:

CHECKPOINT A

- understand the main idea and some details of simple informative materials written for native speaker
- compose short, informal notes and messages to exchange information with members of the target culture.

CHECKPOINT B

- read and comprehend materials written for native speakers when the topic and language are familiar
- use cognates and contextual and visual cues to derive meaning from texts that contain unfamiliar words, expressions, and structures
- read simple materials independently, but may have to guess at meanings of longer or more complex material
- write short notes, uncomplicated personal and business letters, brief journals, and short reports
- write brief analyses of more complex content when given the opportunity for organization and advanc preparation, though errors may occur more frequently
- produce written narratives and expressions of opinion about radio and television programs, newspaper and magazine articles, and selected stories, songs, and literature of the target language.

CHECKPOINT C

- comprehend the content of most texts of interest to native speakers
- draw on a broad range of learned vocabulary, idioms, and structures, including the full range of time frames, as well as language acquired through independent reading
- write multiparagraphed essays, journals, personal and business letters, and creative texts in which their thoughts are unified and presented in an organized fashion; errors in form may occur, particularly when the students are writing about complex themes or issues requiring the expression of opinions, or when the topic is outside their realm of experiences
- use culturally appropriate learned vocabulary and structures associated with a broad range of topics, and structures such as simple and complex sentences to communicate through the full range of time frames.

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Standard 1

Languages Other Than English

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Latin

***Students will* be able to use a language other than English for communitcation.**

▲ **READING is the most important skill that students acquire in learning Latin for it is the vehicle through which communication with the ancient world is possible, and it is also the tool, along with writing, through which students become more aware of their own and other languages.**

Students:

CHECKPOINT A	CHECKPOINT B	CHECKPOINT C
• read and understand simple connected materials written in Latin • write simple responses to oral, visual, or written stimuli • demonstrate an awareness of the vocabulary, grammar, derivation, and word structure of English.	• understand composed Latin and passages adapted from Latin authors • respond in simple written Latin and in English to questions based on composed Latin and on passages adapted from Latin authors • demonstrate a knowledge of basic Latin vocabulary and language structures and an increased English vocabulary based on Latin.	• read and understand selected authors of prose and poetry with some assistance • express in English the general and specific meaning of Latin passages of prose or poetry, assisted by glosses, and can demonstrate a controlled, but increasing, ability to write Latin • read aloud Latin prose and poetry with attention to features such as the correct metrical structure • demonstrate an expanding knowledge of Latin vocabulary and language structures, and an increased English vocabulary based on it.

▲ **LISTENING & SPEAKING support the reading skills in Latin.**

CHECKPOINT A	CHECKPOINT B	CHECKPOINT C
• recognize and comprehend simple spoken Latin statements and questions based on classroom situations • articulate simple Latin phrases and convey meaning in controlled situations.	• comprehend simple spoken Latin statements and questions based on a classroom situation or a simple Latin passage read aloud. • read familiar Latin aloud and speak Latin with accurate pronunciation, appropriate phrase grouping, voice inflection, and expression in controlled classroom situations.	• recognize and appreciate the linguistic and artistic qualities of oral Latin prose and poetry when read aloud • read aloud Latin prose and poetry with attention to features such as the correct metrical structure.

Standard 1

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American Sign Language

Languages Other Than English

Students will **be able to use a language other than English for communitcation.**

▲ **VISUAL-GESTURAL skills provide a means of communication wirh Deaf people in the context of the Deaf culture.**

Students:

CHECKPOINT A

- use receptive skills to comprehend simple statements and questions in standard dialect
- express basic needs and compose statements, questions and short messages to signers of the same age group and to familiar adults
- initiate and engage in simple face-to-face conversations.

CHECKPOINT B

- comprehend messages and short conversations when they contain frequently used grammatical features and word order patterns
- understand some main ideas and some discrete information when watching signed television broadcasts, instructional videotapes, and films on topics of interest to them or to the general public
- express themselves with confidence on a range of topics that include issues related to everyday life, the content of programs on television and videotapes; the content of articles in newspapers or magazines for the general public; and stories and excerpts from Deaf literature
- engage in extended discourse with native ASL signers on a broad range of topics that extends beyond the students' interests to those of general interest to members of the Deaf culture.

CHECKPOINT C

- understand a wide range of registers delivered with some repetition and paraphrasing by fluent ASL signers, comprehension may be hindered when the topics are unfamiliar or when more advanced signed communication is being used
- organize presentations on everyday topics
- express complex ideas with confidence.

▲ **INTERACTIVE communication is possible with Deaf people through the use use of signs.**

- converse with confidence
- engage in extended discourse with native ASL signers on a broad range of topics including those of general interest to the Deaf culture.

Standard 1

Languages Other Than English

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Native American Languages

Students will be able to use a language other than English for communitcation.

▲ **LISTENING & SPEAKING in Native languages takes place primarily to share expression of ideas, thoughts, and feelings to preserve Native cultural ideology.**

Students:

CHECKPOINT A	CHECKPOINT B	CHECKPOINT C
• comprehend simple statements and questions in the context of the classroom and the main ideas of more extended messages and conversations • initiate and respond to simple face-to face conversations.	• comprehend messages and short conversations when listening to Native speakers; repetition may be necessary for full understanding • initiate and sustain conversations with some hesitation and difficulty in pronunciation in short and familiar communicative situations • produce an extended communication through a series of short connected utterances, using repetition as needed • comprehend the meaning of myths and legends told to them repeatedly by Native speakers.	• understand speech delivered with some repetitions and rewording by competent Native speakers • understand the essential points of discussion or presentations on familiar topics in lengthy messages and presentations • handle most communicative situations with confidence but may need help with complicated, unfamiliar topics.

▲ **WRITING, systems and therefore READING, are recent introduction to Native languages and are used primarily to encourage functional communication in the listening and speaking skills.**

• comprehend the main ideas of materials containing simple structure and syntax • compose short messages on familiar topics or to express basic personal needs.	• understand simple narrative and descriptive authentic materials and edited texts within a familiar context • read Native texts or stories aloud with accurate pronunciation and attention to dialogue • write short communications that are comprehensible to Native speakers used to dealing with students. Difficulties still occur when expressing more complex thoughts.	• understand most factual information in nontechnical prose as well as some informative and descriptive texts on topics related to areas of special interest • compose unified and organized texts on everyday topics.

Standard 2

Languages Other Than English

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Modern Languages

Students will **develop cross-cultural skills and understandings.**

▲ **EFFECTIVE COMMUNICATION involves meanings that go beyond words and require an understanding of perceptions, gestures, folklore, and family and community dynamics. All of these elements can affect whether and how well a message is received.**

Students:

CHECKPOINT A

- use some key cultural traits of the societies in which the target language is spoken.

CHECKPOINT B

- exhibit more comprehensive knowledge of cultural traits and patterns
- draw comparisons between societies
- recognize that there are important linguistic and cultural variations among groups that speak the same target language
- understand how words, body language, rituals, and social interactions influence communication.

CHECKPOINT C

- demonstrate sophisticated knowledge of cultural nuances in a target language culture
- model how spoken language, body language, and social interaction influence communication
- use appropriate registers
- write in the target language in a manner that articulates similarities and differences in cultural behaviors.

Standard 2

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Latin

Languages Other Than English

Students will **develop cross-cultural skills and understandings.**

▲ **LATIN ACQUISITION provides the cultural context for learning about the ancient world and its people. From this basis students can compare and contrast antiquity and the present and thoughtfully contemplate the future.**

Students:

CHECKPOINT A	CHECKPOINT B	CHECKPOINT C
• demonstrate knowledge of some aspects of Greco-Roman culture and selected facts of daily life, myths, history, and architecture • recognize manifestations of antiquity in the modern world.	• demonstrate increased knowledge of Greco-Roman myths and legends, daily life and history, art, and architecture, and of their influence on later civilizations • read culturally authentic passages of Latin adapted from Latin authors • apply knowledge of Latin literature, authors, and techniques of style to world literary traditions.	• use adapted reading from Latin prose and poetry to broaden knowledge about Greco-Roman civilization and its influence on subsequent civilizations • make comparisons of Latin literary style with those of world literary traditions.

Standard 2

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American Sign Language

Languages Other Than English

Students will **develop cross-cultural skills and understandings.**

▲ **KEY CULTURAL traits exist within the Deaf culture, and cultural patterns are learned through the use of American Sign Language.**

Students:

CHECKPOINT A	CHECKPOINT B	CHECKPOINT C
• use key cultural traits that exist in settings where American Sign Language is used • become aware of cultural patterns, learned through the use of American Sign Language, that characterize the Deaf culture.	• demonstrate more comprehensive knowledge of the Deaf culture • draw comparisons about different societies both within the Deaf culture and other cultures • recognize important linguistic and cultural variations among different groups within the culture and in the various states and Canadian provinces where American Sign Language is used.	• produce behaviors that are consistent with the Deaf culture • reflect a wide variety of different contexts within the Deaf culture.

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Standard 2

Languages Other Than English

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Native American Languages

Students will **develop cross-cultural skills and understandings.**

▲ **CULTURE is transmitted and preserved through knowledge about the lives of Native American people and the sharing of their cultural ideology.**

Students:

CHECKPOINT A	CHECKPOINT B	CHECKPOINT C
• demonstrate an awareness of Native culture • recognize the names of cultural items and their uses • understand the history and cultural symbols of the people • demonstrate knowledge about the clan system.	• demonstrate increased knowledge of Native culture through their myths and legends, art and architecture, and literature and government • recognize how Native cultural ideas exist within modern America.	• demonstrate a through knowledge of the Native culture • distinguish between various subgroups • relate their knowledge and understanding of the culture to other Native American groups.

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Languages Other Than English

REVIEW AND COMMENTS

Reaction Form 2

NOTE: This document is a work in progress. Parts II and III, in particular, are in need of further development, and we invite the submission of additional learning experiences and local performance tasks for these sections. Inquiries regarding submission of materials should be directed to: The Languages Other Than English Resource Guide, Room 681 EBA, New York State Education Department, Albany, NY 12234 (tel. 518-474-5922).

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Languages Other Than English

Resource Guide

REACTION FORM

Your response to this questionnaire will assist the Education Department in preparing the revised *Languages Other Than English Resource Guide*. Thank you for taking the time to send us your comments. Please feel free to duplicate this form for other individuals.

Demographic Information: I am a(an):

☐ Teacher (Grade________) ☐ Parent

☐ Administrator: ○ Principal ○ Assistant Principal ○ Curriculum Specialist

☐ Other____

****

1. How did you hear about the *Languages Other Than English Resource Guide*?

   ☐ colleague
   ☐ teleconference
   ☐ electronic notice
   ☐ other
   ☐ administrator
   ☐ workshop
   ☐ BOCES/CSD

2. What specifically is most helpful about:

   Part I? ____________________________________

   Part II? ____________________________________

   Part III? ____________________________________

3. What other materials would you like to see in the guide?

   ____

4. What changes would you suggest to make the document more user-friendly?

   ____

   ____

5. Overall, to what extent do you feel the information in this guide will influence teaching and learning in your classroom?

5	4	3	2	1
To a Great Extent				Not at All

6. Overall, to what extent do you feel the guide illuminates *Languages Other Than English*?

5	4	3	2	1
To a Great Extent				Not at All

Additional Comments:

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Please return this form by September 30, 1997 to the following address:

The Languages Other Than English Resource Guide
New York State Education Department
Office of Curriculum and Instruction
681 EBA
Albany, New York 12234

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